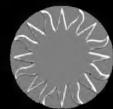


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SMITHSONIAN YEAR 2000

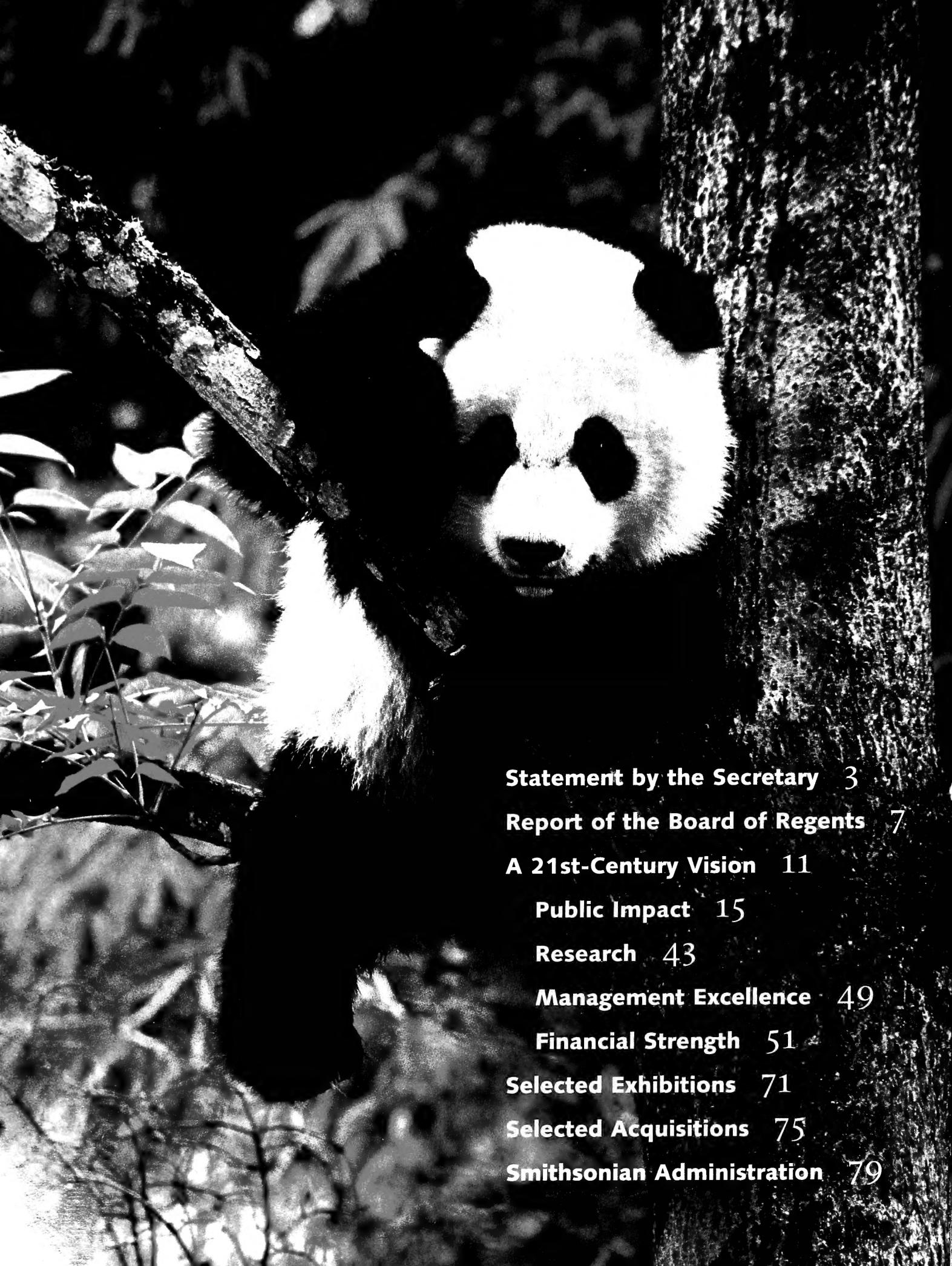
ANNUAL REPORT

FOR THE SMITHSONIAN INSTITUTION



SMITHSONIAN INSTITUTION PRESS

WASHINGTON, D.C., 2001



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STATEMENT BY THE SECRETARY

A 21st-Century Smithsonian

The first year of the 21st century has been a stimulating, rewarding year for the Smithsonian. We have new plans, new people, new enthusiasm, and new exhibitions in place to build on the Smithsonian's great past and enhance its stature as a world-class institution and one of America's true treasures.

We're experiencing a record number of visits—more than 70 million in 2000, including 34 million to our museums and the National Zoo and 36 million to our traveling exhibitions, Affiliate museums, and Web sites. We are reaching citizens across the country in unprecedented numbers.

The National Zoo had 2.36 million visits in 2000, and we're certain to exceed that number now that the Smithsonian's "first couple"—the giant pandas Mei Xiang and Tian Tian—have arrived from China and made their debut. In their first week in their new home, they attracted 76,181 visitors.

We're sure everyone will want to see *The American Presidency: A Glorious Burden*, which opened November 15 at the National Museum of American History, Behring Center. Our newest exhibition is a timely look at the office of the presidency through more than 900 artifacts from our unparalleled collection. George Washington's sword and scabbard, the top hat Abraham Lincoln wore on the night he was assassinated, the portable lap desk on which Thomas Jefferson wrote the Declaration of Independence, the microphones FDR used for his fireside chats—these memorable objects, and more, tell the story. During the exhibition's first two months, there were more than 110,000 visits.

Another popular exhibition at the same museum has attracted millions of visits. It tells the story of the nation's most treasured flag and the

LEFT: The National Zoo's captivating giant pandas have popular appeal and significant research value. Mei Xiang, shown here, and her companion, Tian Tian, arrived from China in December 2000.

RIGHT: Smithsonian Secretary Lawrence M. Small with a scale model of the Lockheed YF-12A interceptor from the National Air and Space Museum collection



inspiring efforts to preserve it for at least another 500 years, and it is part of our Star-Spangled Banner Preservation Project.

Other major new exhibitions drew huge crowds, including the American History Museum's *Piano 300: Celebrating Three Centuries of People and Pianos* and *Fast Attacks and Boomers: Submarines in the Cold War; Vikings: The North Atlantic Saga* at the National Museum of Natural History; *Dali's Optical Illusions* at the Hirshhorn Museum and Sculpture Garden; and the Cooper-Hewitt, National Design Museum's *National Design Triennial: Design Culture Now*.

There will be more visitors still when we've finished building two important new museums: the National Air and Space Museum's Steven F. Udvar-Hazy Center, adjacent to Washington Dulles International Airport, and the National Museum of the American Indian, next to the Air and Space Museum on the National Mall. Both will be absolutely irresistible attractions.

Outside the Washington area, we're working to make the Smithsonian an increasingly vivid presence across the United States. We're bolstering our program of traveling exhibitions, already the largest of its kind in the world, and strengthening our adult education courses and trips.

Of our 142 million objects, we can only display 2 percent at any one time, so we're lending items from our vast collections to museums across the country that become Smithsonian Affiliates. The number of museums in our Smithsonian Affiliations Program more than doubled in fiscal year 2000, to 58 Affiliates in 23 states and the District of Columbia. One example is The Women's Museum: An Institute for the Future in Dallas, which integrated more

than 150 Smithsonian treasures into its exhibitions—from political buttons and suffragette material, to Amelia

Earhart's flight suit, to memorabilia from women in the U.S. space program.

Scholarship and scientific discovery are also thriving at the Smithsonian. When the National Academy of Sciences published its once-a-decade survey of the 12 most significant contributions to astronomy during the 1990s, scientists from the Smithsonian Astrophysical Observatory figured in nine of them.

We are ever mindful of our education mission. Last year, more than 6.5 million schoolchildren visited us. More than 24,000 teachers benefited from our training and development programs, and they used what they learned to teach tens of thousands of students.

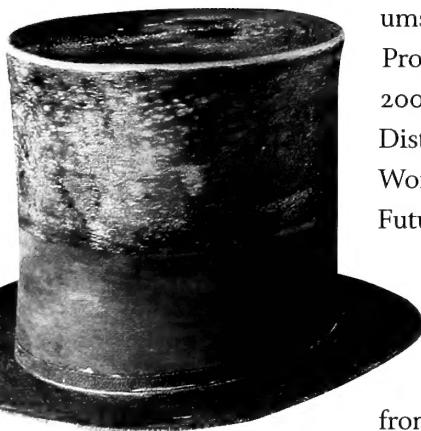
It takes money to support all these efforts, and our financial underpinnings are solid. The Smithsonian's net worth has increased nearly 40 percent in just two years, and for the first time, it has passed the \$1.5 billion mark.

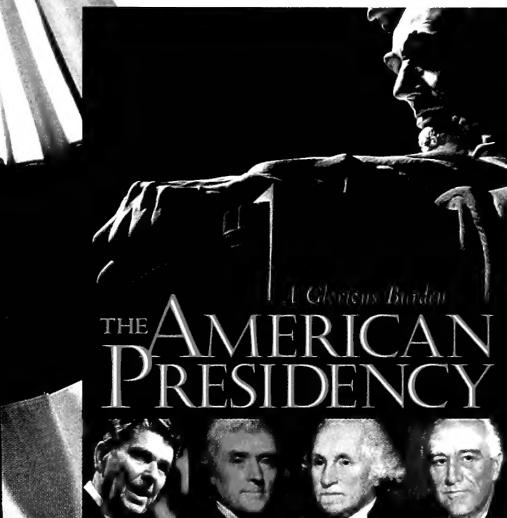
Private-sector fund-raising totals at the Smithsonian have reached an all-time high, rising from \$40 million in 1996, to \$147 million in 1999, to \$206.6 million in 2000. We received our largest commitment ever, \$100 million, with a new \$80 million gift to the National Museum of American History from philanthropist Kenneth E. Behring, who had previously given \$20 million to the National Museum of Natural History. Record-breaking individual gift commitments were also received this year by the Archives of American Art, National Portrait Gallery, National Postal Museum, National Zoological Park, Program for Asian Pacific American Studies, Smithsonian American Art Museum, and Smithsonian Institution Libraries.

We are making significant progress, yet we need additional funding to deal with desperately needed repairs to some decaying buildings. Peeling paint, dripping water, and falling plaster are all-too-common sights. We have 400 buildings; several are historic landmarks, and one has been around for 164 years.

With our backlog in excess of \$600 million

Awe-inspiring treasures from the National Museum of American History, Behring Center are on view in the museum's newest exhibition, *The American Presidency: A Glorious Burden*. Highlights include the hat Abraham Lincoln wore the night he was assassinated, George Washington's military uniform, and the portable desk that Thomas Jefferson used when he wrote the Declaration of Independence. A richly illustrated book, published by the Smithsonian Institution Press, accompanied the exhibition.





in repairs and renovations, we are working to create a bipartisan consensus to get the federal funding needed to bring these buildings up to standard. Added to the \$900 million required to complete projects the Smithsonian has taken on over the last few years, the total we must raise in the public and private sectors is well over \$1.5 billion. This is a daunting goal, but an achievable one.

The Smithsonian has taken a giant step forward into the new century. Our progress wouldn't be possible without the dedication of the exceptional people who work here. It wouldn't be possible without the support of the American taxpayer. It wouldn't be possible without the knowledgeable volunteers and generous donors who contribute their time and money. We are all committed to the Smithsonian's time-honored mission, the "increase and diffusion of knowledge."

Inspired Smithsonian people are exploring, studying, and discovering every day, in the laboratory, the library, and the rainforest, here on Earth, and billions of light years into space. In all these places, the Smithsonian is active and involved, and transforming itself into a true 21st-century institution.

Today, our nation numbers 281 million strong.

Ultimately, our goal is to touch the lives of all these Americans.

LAWRENCE M. SMALL



REPORT OF THE BOARD OF REGENTS

The Board of Regents exercised its governance of the Smithsonian Institution in fiscal year 2000 through three plenary meetings, meetings of its various committees, and communications among members and with the Secretary and his staff. The board welcomed Alan Spoon as a new member, congratulated Manuel Ibáñez on his reappointment to the board, and named retiring members Frank A. Shrutz and Daniel Patrick Moynihan as Regents Emeritus. The board elected Howard H. Baker Jr. as chairman of its Executive Committee and thanked Barber B. Conable Jr. for his service in that position since 1995. The board also revised its bylaws to establish a new Finance and Investment Committee to enhance its oversight of financial affairs and maintain standards of investment strategies.

Shortly after Lawrence M. Small's installation on January 24, 2000, as the 11th Secretary, the board was pleased to affirm support for his vision of the Smithsonian's future and the optimum organizational structure to effect that vision. In subsequent meetings with the Regents, Secretary Small discussed his 10-year plan, as well as his semiannual and annual reports, which presented evidence of significant achievements toward his goals. On May 11, 2000, the Regents received reports from National Air and Space Museum Director John R. Dailey and National Museum of the American Indian Director W. Richard West on the compelling significance of their capital plans. At the Regents' September 11, 2000, meeting, members of the Secretary's management team reported on progress in their areas of responsibility.

Moved by Kenneth E. Behring's record-breaking contribution to the Smithsonian for the revitalization of the National Museum of American History, the Regents authorized the designation "Behring Center" on the building and on printed materials, beneath the names Smithsonian Institution and National Museum of American History. The Regents also named two galleries in the museum in honor of the donor and his family.

In recognition of Steven F. Udvar-Hazy's extraordinary contribution for the National

Air and Space Museum's center at Washington Dulles International Airport, the Regents voted to name that facility the Steven F. Udvar-Hazy Center and to induct him into the prestigious Order of James Smithson.

The Regents also established the Paul Peck Fund for Presidential Studies and named a gallery in the National Portrait Gallery in honor of Mr. Peck out of gratitude for his generosity.

The Regents named the Fujifilm Giant Panda Conservation Habitat and proposed

David Beck's mixed-media construction *Movie Palace*, 1990, was added to the collection of the Smithsonian American Art Museum, the gift of Ken and Judy Siebal and a museum purchase through the Luisita L. and Franz H. Denghausen Endowment.

BOARD OF REGENTS

William H. Rehnquist, Chief Justice of the United States, Chancellor, ex officio
Albert Gore Jr., Vice-President of the United States, ex officio (until January 2001)
Richard B. Cheney, Vice-President of the United States, ex officio (beginning January 2001)
Thad Cochran, Senator from Mississippi
Bill Frist, Senator from Tennessee
Daniel P. Moynihan, Senator from New York (retired January 2001)
Patrick J. Leahy, Senator from Vermont (beginning January 2001)
Sam Johnson, Representative from Texas
Robert T. Matsui, Representative from California
Ralph Regula, Representative from Ohio
Howard H. Baker Jr., Citizen of the District of Columbia
Barber B. Conable Jr., Citizen of New York
Anne d'Harnoncourt, Citizen of Pennsylvania
Hanna H. Gray, Citizen of Illinois
Manuel L. Ibáñez, Citizen of Texas
Walter E. Massey, Citizen of Georgia (beginning March 2001)
Homer A. Neal, Citizen of Michigan
Frank A. Shrontz, Citizen of Washington (retired May 2000)
Alan G. Spoon, Citizen of Maryland
Wesley S. Williams Jr., Citizen of the District of Columbia

a bill to Congress to change the name of the National Museum of American Art to the simpler, more forceful, and more instantly recognized name Smithsonian American Art Museum.

Among its other actions, the board agreed to seek congressional authorization for construction of a scientific base facility at Hilo, Hawaii, in support of the Smithsonian Astrophysical Observatory; authorized the Friends of the National Zoo to raise funds for and construct a new education building at the Zoo; and authorized construction of the National Air and Space Museum Udvar-Hazy Center.

The board also voted to appoint Secretary Emeritus I. Michael Heyman as an honorary life member of the Smithsonian National Board, and throughout the year, the Regents appointed many dedicated volunteers as members of the Institution's advisory boards and commissions.

STAFF MILESTONES

At a special dinner in honor of the 10th Secretary and Mrs. Heyman on December 12, 1999, the Regents presented the Smithsonian's highest distinction, the James Smithson Medal, to Secretary Heyman in grateful recognition of his extraordinary service. In other ceremonies, the Regents presented Joseph Henry Medals to Constance Berry Newman for her service as Under Secretary, 1992–2000, and Michael H. Robinson for his enlightened leadership as director of the National Zoological Park, 1984–2000.

Assembling his new senior management team, Secretary Small appointed leaders to five positions. Under Secretary for American Museums and National Programs Sheila P. Burke came to the Smithsonian from Harvard University's John F. Kennedy School of Government, where she was executive dean and lecturer in public policy. She previously served as

Veterinarian Lucy H. Spelman was named director of the National Zoological Park in June 2000.





chief of staff to Senate Majority Leader Bob Dole and as Secretary of the United States Senate.

J. Dennis O'Connor, Under Secretary for Science, was Smithsonian Provost from 1996 to 2000. A biologist and educational leader, he formerly was chancellor of the University of Pittsburgh and a top administrator and faculty member of the University of California, Los Angeles, and the University of North Carolina.

Thomas W. Lentz, Director of the International Art Museums Division, was deputy director of the Freer and Sackler Galleries. A specialist in Islamic art and Persian painting, he joined the galleries in 1992.

Under Secretary for Finance and Administration Robert D. Bailey has had a career in the banking industry, most recently as head of corporate banking for the Santander Group, the largest bank in Spain and Latin America, and for NationsBank. He was an international executive with Citicorp for nearly 30 years.

Gary M. Beer continues in his position as Chief Executive Officer of Smithsonian Business Ventures. Beer came to the Smithsonian in 1999 from the Sundance Group,

where he served as president and CEO.

The Secretary also appointed Robert P. Kogod as adviser to the Secretary for the Patent Office Building renovation; Donald A. Brown as adviser to the Secretary for the National Museum of the American Indian construction; and Oliver T. Carr Jr. as adviser to the Secretary for construction of the National Air and Space Museum's Steven F. Udvar-Hazy Center.

The Institution welcomed a number of new directors. John R. (Jack) Dailey is director of the National Air and Space Museum; Lucy H. Spelman is director of the National Zoological Park; and Penelope (Nell) Payne is director of the Office of Government Relations. Marc Pachter was appointed director of the National Portrait Gallery, and Paul Warwick Thompson was appointed director of the Cooper-Hewitt, National Design Museum. Amy P. Wilkins was appointed publisher of *Smithsonian* and *Air & Space/Smithsonian* magazines; Dennis Shaw was appointed chief technology officer; Alice C. Maroni was appointed chief financial officer; and William W. Brubaker was appointed director of facilities engineering and operations.

The Smithsonian's new management team: Sheila P. Burke, Under Secretary for American Museums and National Programs; J. Dennis O'Connor, Under Secretary for Science; Thomas W. Lentz, Director, International Art Museums Division; Robert D. Bailey, Under Secretary for Finance and Administration; and Gary M. Beer, Chief Executive Officer, Smithsonian Business Ventures



A 21ST-CENTURY VISION

Early in his first year as Secretary, Lawrence M. Small made this promise: "We pledge to be the architects of a Smithsonian that, for intellectual eloquence, emotional excitement, and quality of presentation, is second to no other cultural and educational enterprise in the world."

This vision is unfolding, and the Smithsonian's impressive accomplishments are shaping an institution that is truly second to none. As a prelude to the achievements described in this annual report, here are some examples:

PUBLIC IMPACT—

- A growing, enthusiastic audience enjoyed dynamic exhibitions: the legendary Vikings, the optical illusions of Salvador Dali, the work of noted African American photographers, and more. The Smithsonian's museums and the National Zoo logged an impressive 34 million visits.
- By the close of the year, a captivating pair of giant pandas were on their way from China to the National Zoo, and *The American Presidency: A Glorious Burden* at the National Museum of American History, Behring Center was poised to open in the wake of an unprecedented presidential election.
- Exciting Affiliations partnerships with nearly 60 cultural institutions gave the Smithsonian a vibrant presence in 23 states and the District of Columbia—and the number of partnerships is increasing.
- In cyberspace, the Smithsonian capital-

LEFT: Historic artifacts such as the Lockheed SR-71 Blackbird, the fastest, highest-flying operational aircraft ever built, will be displayed in the National Air and Space Museum's Steven F. Udvar-Hazy Center, now under construction at Washington Dulles International Airport in Virginia.

RIGHT: The cockpit of the Lockheed SR-71 Blackbird, which set a transcontinental speed record in 1990



ized on the enormous potential to reach people in their homes, at their leisure. The number of electronic visits to www.si.edu exceeded 2 million per month.

- The Smithsonian Institution Traveling Exhibition Service opened the blockbuster *Star Wars: The Magic of Myth*, just one offering on a rich menu of exhibitions that circulate from coast to coast.
- On the National Mall in Washington, D.C., the sights, sounds, and aromas of the annual Smithsonian Folklife Festival attracted more than 1.2 million people.
- Some 6.5 million schoolchildren visited the Smithsonian, and more than 24,000 educators enriched their classroom teaching through professional development opportunities.

RESEARCH—

- Globally acclaimed, top-caliber research in science and the humanities revealed new understanding in a dazzling variety of fields.
- Smithsonian Astrophysical Observatory scientists observed galaxies 60 million light-years from Earth from the orbiting Chandra X-ray Observatory, which provides powerful images that are transforming astronomy. They also took first light readings from the refurbished multiple-mirror telescope at the Whipple Observatory in Arizona.
- National Museum of Natural History researchers revisited the question of human origins, working with colleagues in China to study 800,000-year-old stone artifacts and defy the notion that early humans in Asia were less intelligent than humans in Africa.
- At the Smithsonian Tropical Research Institute, a scientist completed a project showing the geographical and biological consequences of the rise of the Isthmus of Panama.

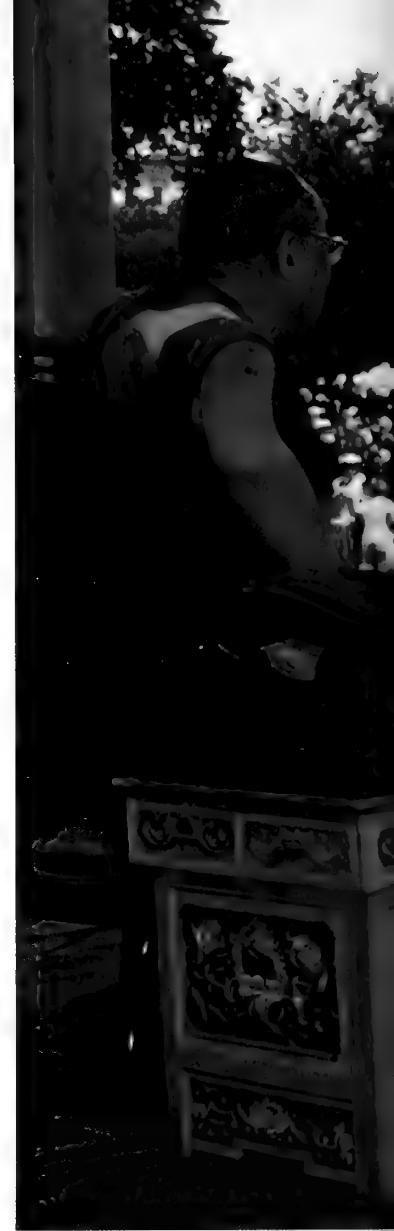
- Groundbreaking textile research on the Star-Spangled Banner and major scientific studies by the Freer and Sackler Galleries exemplified the Smithsonian's sterling reputation in conservation and materials research.

MANAGEMENT EXCELLENCE—

- After a smooth transition to a new management team, efforts intensified to build the Smithsonian into an effective and streamlined 21st-century organization.
- Secretary Lawrence M. Small created five divisions—American Museums and National Programs; Science; International Art Museums; Financial and Administrative Services; and Business Ventures.
- The purchase of the Victor Building in Washington, D.C., centralized staff from leased offices and freed up more museum exhibition space.

FINANCIAL STRENGTH—

- In an extraordinary year, financial contributions to the Smithsonian surpassed all records: a total of \$206.6 million from individuals, corporations, and foundations.
- With his \$80 million gift to the National Museum of American History, Kenneth E. Behring increased his support for the Smithsonian to \$100 million, the largest gift the Smithsonian has ever received.
- The Archives of American Art, National Portrait Gallery, National Postal Museum, National Zoo, Program for Asian Pacific American Studies, Smithsonian American Art Museum, and Smithsonian Institution Libraries all received record-breaking gifts.
- This year's success gave invigorating momentum to the Smithsonian's effort to raise more than \$1 billion from private sources in the next five years.



The Dalai Lama, the exiled spiritual and political leader of Tibet, spoke on the National Mall during the 2000 Smithsonian Folklife Festival.

RIGHT: A butterfly lands on the dress of a small visitor at the re-dedication ceremony for the Office of Physical Plant Horticulture Services Division's Butterfly Habitat Garden next to the National Museum of Natural History.

FAR RIGHT: The Program for Asian Pacific American Studies works with community organizations to bring Asian American youth groups, like the students shown here at the National Postal Museum, to visit Smithsonian museums.





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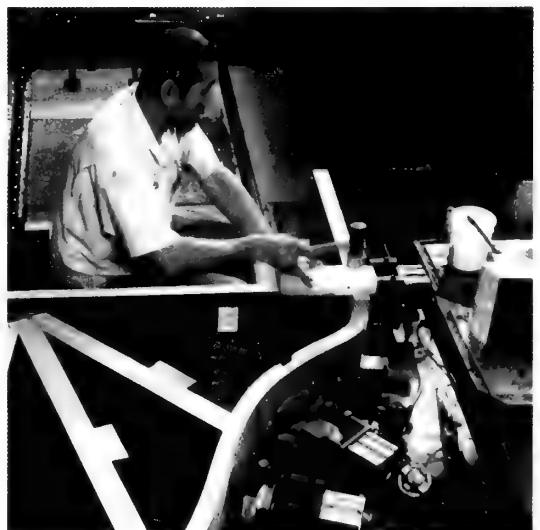


PUBLIC IMPACT

Compelling Exhibitions

Engaging visitors with real things and intriguing ideas People came to Smithsonian museums and the Zoo in greater numbers in 2000—34 million visits in all—and they had an incredible array of exhibitions to choose from. At one end of the National Mall, visitors flocked to the National Museum of American History, Behring Center for a live, close-up look at the delicate work of preserving the Star-Spangled Banner. Next door, the remarkable tale of the Vikings unfolded at the National Museum of Natural History. Across the Mall, in the historic Arts and Industries Building, the fascinating, 500-year-old Latino cultural tradition of *santos* was on display, along with a popular exhibition of African American photographers' work.

Exhibitions like these—the three-dimensional stories that make a museum visit memorable—are a vital connecting point between people and the Smithsonian. The Institution is dedicated to creating exhibitions of the highest quality that invite visitors to rethink familiar concepts, imagine new possibilities, and consider the continuity of cultures. Here are some examples from fiscal year 2000.



Attendance rose by nearly 20 percent at the National Museum of American History, Behring Center, with the Star-Spangled Banner conservation laboratory and exhibition attracting nearly half of the museum's visits. *Fast Attacks and Boomers: Submarines in the Cold War*, another drawing card, revealed fascinating facts about the role of submarines in American Cold War strategy. The piano has always delighted music lovers, so the museum's

exhibition *Piano 300: Celebrating Three Centuries of People and Pianos* was a natural success while it was on view in the S. Dillon Ripley Center's International Gallery. Capitalizing on a perfect performance opportunity, Smithsonian Productions and Maryland Public Television produced the 90-minute television special *Piano Grand! A Smithsonian Celebration*, hosted by Billy Joel and featuring Dave Brubeck, Jerry Lee Lewis, and other renowned pianists.

LEFT: *Piano 300* celebrates three centuries of this popular instrument, including a square piano made by Chickering of Boston in 1850.

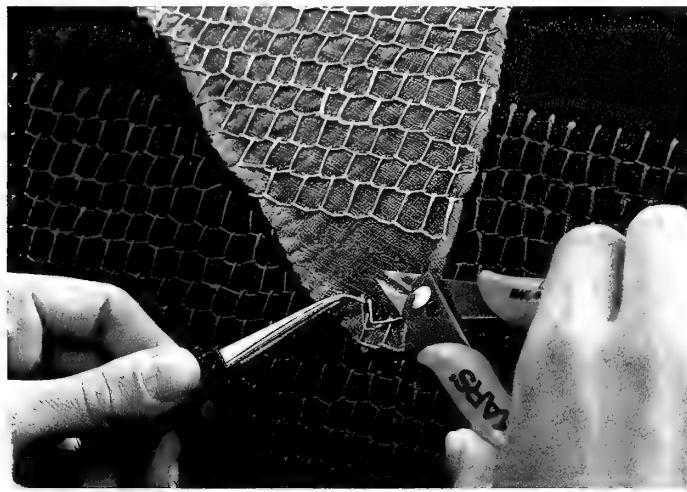
RIGHT: A piano under construction on the Yamaha assembly line, Hamamatsu, Japan, 1988

Their name conjures up visions of fearsome marauders, but the Vikings were also boat builders, traders, pioneers of parliamentary government, and the first Europeans to reach North America. On the 1,000th anniversary of the Vikings' landing, the National Museum of Natural History examined their historical impact in *Vikings: The North Atlantic Saga*. This traveling exhibition, an official project of the White House Millennium Council, highlighted new archaeological research and involved

cooperation with museums from around the world. Public response was positive: Museum attendance rose, and the 43,000-volume first printing of the companion book, published by Smithsonian Institution Press, was so popular that it sold out before the exhibition closed in August. *Vikings* is now on a two-year tour.

"Provocative, intriguing, sometimes perplexing, but never dull" was the *Washington Post's* view of the Hirshhorn Museum and

Sculpture Garden's 25th anniversary exhibition, *Regarding Beauty: A View of the Late 20th Century*. Curators Neal Benezra and Olga Viso chose more than 90 works by well-known and emerging artists to show how an age-old concept has been probed and reassessed since 1960. Later in the year, *Dali's Optical Illusions* attracted one of the highest





ABOVE: Fascinated visitors follow the progress of the Star-Spangled Banner Preservation Project in a specially designed conservation laboratory at the National Museum of American History.

LEFT: Conservators work from a mobile platform suspended over the flag, vacuuming dust from the 30-by-34-foot surface and then carefully clipping and removing the 1.7 million stitches that held the flag to its support backing.

attendance levels in the Hirshhorn's history: an average of 2,500 visitors a day from April 19 through June 18. Visit totals for May 2000—154,200—were almost double what they were for May 1999.

The looking-glass of *Reflections in Black: A History of Black Photographers, 1840 to the Present* revealed not just images, but the powerful story of African American life. This critically acclaimed exhibition, organized by the Anacostia Museum and Center for African American History and Culture, took visitors on a visual odyssey from slavery through the present. Curator Deborah Willis, who was awarded a prestigious John D. and Catherine T. MacArthur Fellowship in June 2000, said she intended to show the "link between visual imagery and personal and historical identity." A national tour of *Reflections in Black* began in August 2000.

The Cooper-Hewitt, National Design Museum showcased the creative vitality of contemporary design in *Design Culture Now*, the first National Design Triennial. *Art in America* praised the exhibition for drawing attention to "things, both grand and small, that we customarily overlook," such as the sole of the Nike Air Jordan XIII shoe, a prototype mobile computing and communication appliance, and a skateboard. More than 70,000 visitors enjoyed *Design Culture Now* during its five-month showing. Some 15,000 participated in programs for adults and young people, including a sold-out conference to hear leading designers on current design issues. The catalogue, published by the museum with Princeton Architectural Press, had sold more than 7,000 copies by September 2000.

No one knows how music sounded when performed in China 2,500 years ago, but visitors to the Arthur M. Sackler Gallery's



Music in the Age of Confucius invited visitors to imagine the possibilities. The exhibition presented the largest, best-preserved group of ancient musical instruments ever discovered—bells, chime stones, zithers, flutes, drums, and panpipes from the fifth century B.C. Most were on loan from the Hubei Provincial Museum in central China. Cellist Yo-Yo Ma narrated the audio tour and gave a free public performance with Wu Man and the Music from China ensemble.

Combined attendance at the Smithsonian American Art Museum (formerly known as the National Museum of American Art) and the National Portrait Gallery rose by 80 percent during October, November, and December 1999, just before the historic Patent Office Building closed for major

Vikings: The North Atlantic Saga brought together more than 300 precious artifacts from Viking homelands and settlements. A pair of silver and bronze inlaid swords from the 9th to the 11th centuries was discovered in the Oslo Fjord region of Norway.

TOP RIGHT: The Jónsbók (Book of Laws) considered a national treasure of Iceland, records the country's formal adoption of Norwegian law in the 13th century.

BELOW RIGHT: The gilded harness bow is from the collection of the National Museum of Denmark.

(Continued on page 22)



B E L O W : Highlights of the Zoo's influential species conservation efforts included continuing efforts to breed the highly endangered black-footed ferret and reintroduce it to the wild, and the birth of a fourth offspring to Mandara, a 17-year-old lowland gorilla.



R I G H T : The National Zoo's crowd-pleasing giant pandas, Mei Xiang and Tian Tian, arrived from China in early December 2000 and attracted more than 76,000 visitors in their first week.





PRIVATE SUPPORT BRINGS PANDAS TO THE ZOO

Knowledge of giant panda biology, behavior, and conservation has advanced considerably in the past 25 years, in part due to research by scientists at the National Zoological Park. Now the Smithsonian has received commitments totaling an impressive \$18 million in private support for continuing efforts to ensure the survival in the wild of this highly endangered species. Mei Xiang and Tian Tian, a pair of young giant pandas, arrived at the Zoo from China in December 2000.

Nearly \$8 million from Fujifilm, the largest single sponsorship ever received by the National Zoo, will fund the acquisition of the giant pandas, construction of a new habitat, and extensive educational programs, including a visitor guide and a Web site for teachers. Discovery Communications' Animal Planet network, in addition to making a financial contribution, will create four hour-long specials and other educational programming. FedEx Express contributed air transportation, ground transportation, and logistical support for the pandas' journey from China, at no cost to the Smithsonian.

Additional support was provided by Ruth S. and A. William Holmberg; the Alice S. Marriott Lifetime Trust; the J. Willard and Alice S. Marriott Foundation; the Roger and Vicki Sant Fund; the Chubb Corporation; and Friends of the National Zoo.

In exchange for the long-term loan of the giant pandas, the Zoo will contribute \$1 million a year over 10 years to the China Wildlife Conservation Association for the expansion and improvement of giant panda reserves in China.



BELOW: Highlights of the Zoo's influential species conservation efforts included continuing efforts to breed the highly endangered black-footed ferret and reintroduce it to the wild, and the birth of a fourth offspring to Mandara, a 17-year-old lowland gorilla.



RIGHT: The National Zoo's crowd-pleasing giant pandas, Mei Xiang and Tian Tian, arrived from China in early December 2000 and attracted more than 76,000 visitors in their first week.



PRIVATE SUPPORT BRINGS PANDAS TO THE ZOO

Knowledge of giant panda biology, behavior, and conservation has advanced considerably in the past 25 years, in part due to research by scientists at the National Zoological Park. Now the Smithsonian has received commitments totaling an impressive \$18 million in private support for continuing efforts to ensure the survival in the wild of this highly endangered species. Mei Xiang and Tian Tian, a pair of young giant pandas, arrived at the Zoo from China in December 2000.

Nearly \$8 million from Fujifilm, the largest single sponsorship ever received by the National Zoo, will fund the acquisition of the giant pandas, construction of a new habitat, and extensive educational programs, including a visitor guide and a Web site for teachers. Discovery Communications' Animal Planet network, in addition to making a financial contribution, will create four hour-long specials and other educational programming. FedEx Express contributed air transportation, ground transportation, and logistical support for the pandas' journey from China, at no cost to the Smithsonian.

Additional support was provided by Ruth S. and A. William Holmberg; the Alice S. Marriott Lifetime Trust; the J. Willard and Alice S. Marriott Foundation; the Roger and Vicki Sant Fund; the Chubb Corporation; and Friends of the National Zoo.

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The U.S.S. Pogy (SSN 647) a fast attack submarine of the kind originally built to hunt Soviet submarines operating below the polar ice caps, escorts a team of research scientists from Pearl Harbor to the North Pole. This photograph is from the exhibition *Fast Attacks and Boomers: Submarines in the Cold War*.

B E L O W : The Attack Center from the U.S.S. Trepang (SSN 674), on display in *Fast Attacks and Boomers*



renovation. An active schedule of traveling exhibitions is keeping the two museums in the public eye until they reopen in 2004.

The Portrait Gallery prepared to launch *Portrait of a Nation*, a four-exhibition series that is sending 250 treasures on the road in the United States, Europe, and Japan from October 2000 until 2004. *Portraits of the Presidents from the National Portrait Gallery*, the first exhibition, features presidential likenesses from the gallery's most famous collection, ranging from Rembrandt Peale's "porthole" portrait of George Washington to Chuck Close's iris print of Bill Clinton.

The American Art Museum's *Treasures to Go* is crisscrossing the United States to 70 cities, stimulating wide enthusiasm for American art with eight thematic exhibitions from the collection. Promotional activities developed in partnership with Principal Financial Group include a syndicated television special, *Time* magazine advertorials, an educational video, a Web site, teacher resources, and four souvenir books copublished with Watson-Guptill. Nearly 150,000 people had seen the exhibitions by the end of the fiscal year.

Twenty works of art from one of the West's most comprehensive collections of Chinese calligraphy of the late 18th to the late 20th centuries were shown at the Freer Gallery of Art in *Brushing the Past: Later Chinese Calligraphy from the Gift of Robert Hatfield Ellsworth*. This recent gift encompasses the major trends and most of the important calligraphers of the last 200 years. The Freer now has one of the largest collections of Chinese calligraphy in the United States, and it is the only museum with such an extensive collection from the 19th and 20th centuries.

A Concrete Vision: Oshogbo Art in the 1960s at the National Museum of African Art chronicled the artistic transformation in a

Yoruba town in western Nigeria where visual, literary, and performance artists drew on traditional ideas to conceive new artistic forms. Adebisi Akanji, one of the movement's founders, created large open-work concrete screens showing everyday subjects. Four screens were on view in the exhibition, along with a description of their extensive conservation treatment.

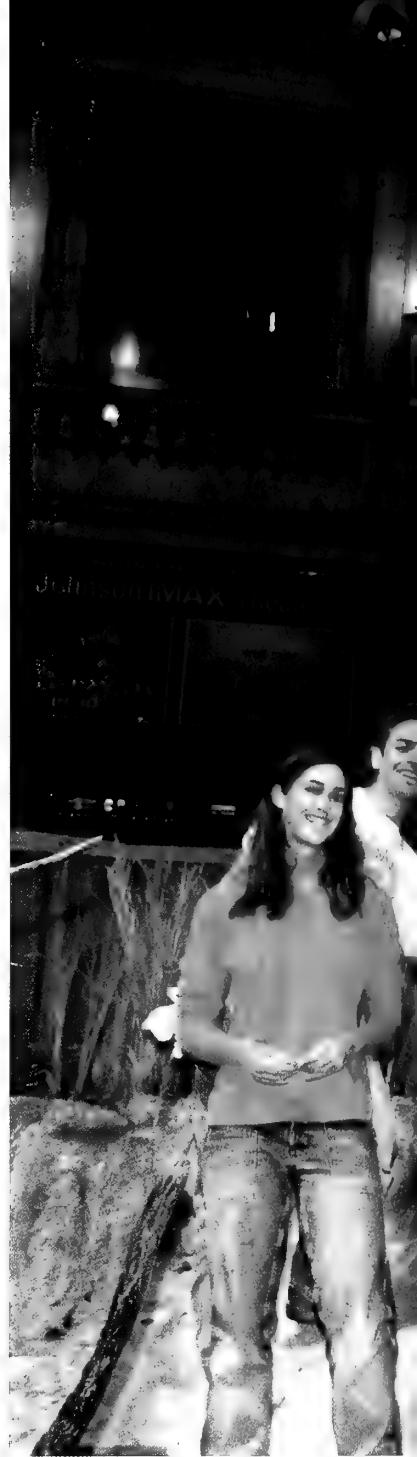
Living Latino cultural traditions attracted enthusiastic exhibition audiences this year. The making and veneration of *santos*—carved and colorfully painted wooden figures of saints—is a Hispanic American cultural legacy from the earliest Spanish colonial days. *Santos: Substance and Soul*, a traveling exhibition organized by the Smithsonian Center for Materials Research and Education in cooperation with the Smithsonian Center for Latino Initiatives, considered distinctive *santos*-making techniques and materials of Puerto Rico and New Mexico. The Center for Latino Initiatives' bilingual exhibition *Ritmos de Identidad/Rhythms of Identity* explored rhythm and percussion in Afro-Caribbean music through the work of the eminent Cuban musicologist Fernando Ortiz.

Drawn from the treasures of the national collections, permanent exhibitions are at the heart of Smithsonian museums. In a museum-wide collaborative effort, the National Museum of American History, Behring Center spent much of the year preparing *The American Presidency: A Glorious Burden* for a November 15, 2000, opening. More than 900 objects from the museum's unparalleled collection of presidential

In conjunction with the National Postal Museum exhibition *Posted Aboard R.M.S. Titanic*, the U.S.

Postal Service unveiled the design for its new *Celebrate the Century* 1990s Titanic postage stamp at the museum on September 16, 2000.





LEFT: Ali Helewa carved this door in the classic Zanzibar style sometime before 1900. Across the top is a proverb chosen by the door's owner. Objects such as this one tell evocative stories of Africa in the National Museum of Natural History's new permanent exhibition, *African Voices*.



artifacts—the largest of its kind in the nation—were chosen to tell the story. Interactive experiences, videos, teacher resources, a Web site, and a year-long series of public programs enhance the experience.

The National Museum of Natural History's new 6,500-square-foot exhibition hall, *African Voices*, offers a dynamic view of the African continent. Voices of African people are coupled with objects from the collection, photographs, film, video, and

sound to tell vivid stories of Africa's history, influence, and continuing relevance. The African elephant in the Museum of Natural History's rotunda, long a favorite of Smithsonian visitors, has a new habitat—a realistic landscape created by fabricators from the Smithsonian Office of Exhibits Central's Modelmaking and Fabrication Units. The diorama is remarkable for its realism, from the individual butterflies to the dusty contoured surface that evokes the African savanna.

Staff from the Office of Exhibits Central and the National Museum of Natural History pose during the installation of the new elephant habitat in the museum's renovated rotunda.





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Dynamic Outreach

Welcoming a cross-section of America to the Smithsonian experience In Long Beach, California, Cynthia Vidaurri captivates middle school students with anecdotes from her research in Mexican American folklife. Vidaurri, a U.S.–Mexico Borderlands scholar from the Smithsonian Center for Folklife and Cultural Heritage, is spending a week in Long Beach as part of The Smithsonian Associates’ Scholars in the Schools program. Across the country, a family visiting the Miami Museum of Science enters the adventurous world of *Smithsonian Expeditions*. Fascinating artifacts of past civilizations, gathered by Smithsonian scientists in Latin America and now in the collections of the National Museum of Natural History, make up this exhibition organized as part of the Smithsonian Affiliations Program.

Scenes like these are repeated every day somewhere in the nation, as the Smithsonian shares its unparalleled resources: objects on loan to complement other museums’ collections, curriculum guides for teachers, traveling exhibitions, and educational tours and programs. Throughout the country—and in the Washington, D.C., region as well—the Smithsonian’s energetic outreach served countless Americans.

The Miami Museum of Science partnership that led to *Smithsonian Expeditions* is a product of the Smithsonian Affiliations Program, an expanding initiative, begun in 1987, that shares artifacts, programs, and expertise with other cultural institutions. By the end of the fiscal year, the steadily increasing number of affiliations reached 58 in 23 states and the District of Columbia.

All kinds of communities benefit, including McAllen, Texas, located on the Rio Grande border; Oakland, California, where there is no single ethnic majority and more than 120 different dialects are spoken; and Bisbee, Arizona, a rural community that depends on heritage tourism.

Through these partnerships, the Smithsonian touches the lives of millions. Audiences grow when museums participate. At the Miami Museum of Science, for example, attendance is up by 37 percent since *Smithsonian Expeditions* opened.

Affiliations with 18 museums were fully implemented this year. One example, the Chabot Space and Science Center, opened its new facility in Oakland, California, with historical telescopes and astronomi-

cal instruments from the National Museum of American History and meteorites from the National Museum of Natural History.

Collaboration with Mount Vernon, announced this year, will lead to expanded exhibitions about the life and times of George Washington using objects from Smithsonian collections. The Heinz Pittsburgh Regional Center of the Historical Society of Western Pennsylvania included artifacts from the American History Museum in *George Washington: Man Behind the Myths*. The center reports significant attendance increases—150 percent for school groups and 20 percent for general visitors—since the exhibition opened.

New participants in the program include a remarkable variety of cultural institutions: the American Jazz Museum in Kansas City, Missouri; the Storytelling Foundation International in Jonesborough, Tennessee; the Museum of American Financial History in New York City; the North Carolina Museum of Natural Sciences in Raleigh; and more than 30 others that are welcoming America’s museum to their hometowns.



Millions of Americans marvel at artifacts from Smithsonian collections on loan to their local museums through the Smithsonian Affiliations Program, including (*clockwise from left*) Amelia Earhart's flight suit, Joe Louis' bronzed boxing glove, a lamp designed by Thomas Edison, and a vial of Dr. Jonas Salk's polio vaccine.

AFFILIATIONS SUPPORT BIG IDEAS

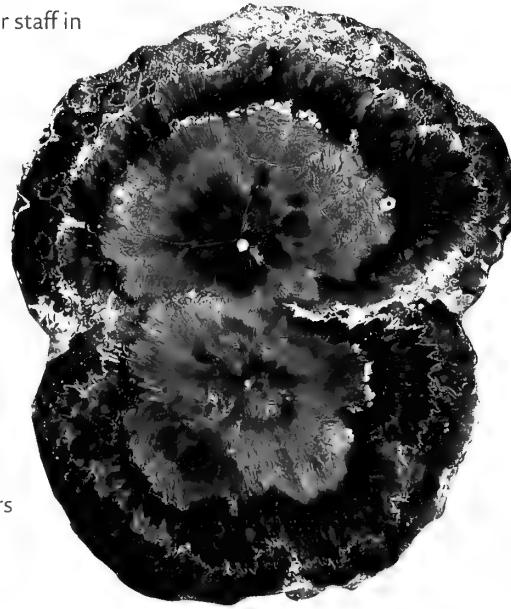
Bisbee, Arizona, with a population of just under 6,500, was a leading copper mining site in the late 19th and early 20th centuries, a thriving urban center in the rugged Arizona Territory. The mines are closed now, but this rural community is home to a small museum with big ideas.

In 2002, a new permanent mining and minerals gallery will open at the Bisbee Mining and Historical Museum that includes Bisbee minerals on long-term loan from the National Museum of Natural History through the Smithsonian Affiliations Program. The partnership, says director Carrie Gustavson, "has allowed us as a community museum to take our vision and go for it."

The Bisbee affiliation shows how one partnership can penetrate multiple museums and communities. As the museum works with the Smithsonian's Office of Exhibits Central and the Smithsonian Center for Education and Museum Studies on exhibition development and fabrication and educational programming, it has conceived a workshop series called "Think Big," for staff in small, rural Arizona museums. The Smithsonian-stimulated exhibition in Bisbee will provide a laboratory for hands-on learning and professional development in other museums.

"No one would have ever thought that a small mining town would partner with the Smithsonian," says Gustavson. "If we're a tiny museum and can think beyond the limits, others can do it, too."

R I G H T: Indoors and out, The Smithsonian Associates offers something for everyone. The annual Kite Festival (*top*) is a rite of spring that draws 25,000 kite enthusiasts and competitors. Clarinetist Paquito D'Rivera and singer Celia Cruz joined the all-star lineup of Latino musicians who played to capacity crowds in the second annual *Música de las Américas* series.
B E L O W: A Bisbee azurite specimen from the National Museum of Natural History



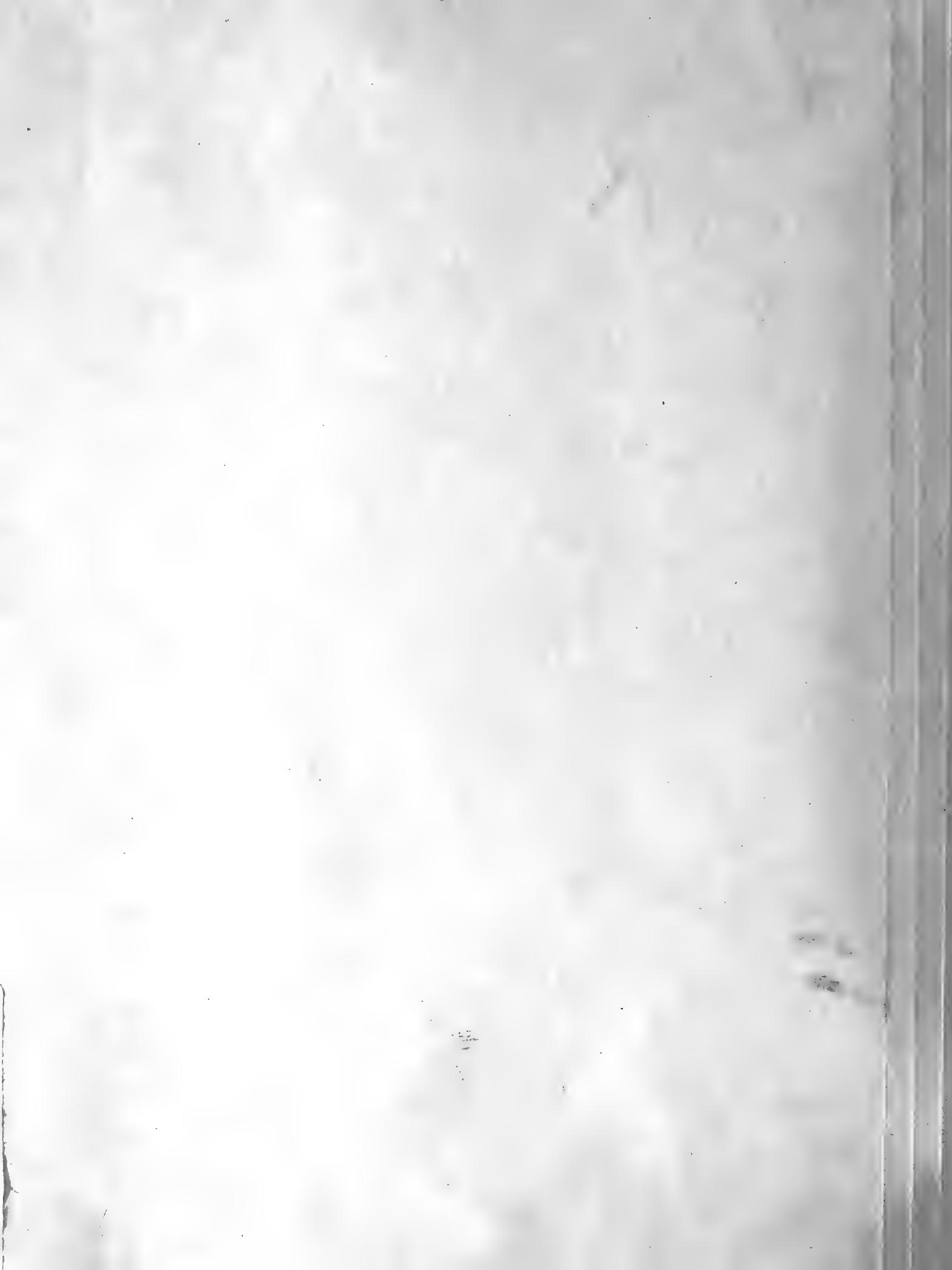
Sample the art and architecture of Italy, listen to Latin rhythms, escape to adult summer camp at the Smithsonian, fly a kite: Lifelong learning is the specialty of The Smithsonian Associates (TSA), which offered 1,730 programs and 342 study tours this year. Among them was *La Bella Italia*, a total immersion in Italian art, invention, intellectual history, music, and cuisine. Four-day *Summer Escapes* to the worlds of photography, diplomacy, and cooking got rave reviews from adult campers. The 34th Annual Kite Festival, a study tour and sem-



inar on the Vikings, and the lively performance-interview series *Música de las Américas* brought out the best in TSA programming.

In a national outreach program, teachers, students, adults, and families sampled the Smithsonian in TSA's *Smithsonian Week in Long Beach*. Under an Affiliations agreement with the Public Corporation for the Arts, TSA offered lectures, workshops, and school programs by three Smithsonian experts. They headlined three evening events in the California community and gave 28 lectures, workshops, and teacher





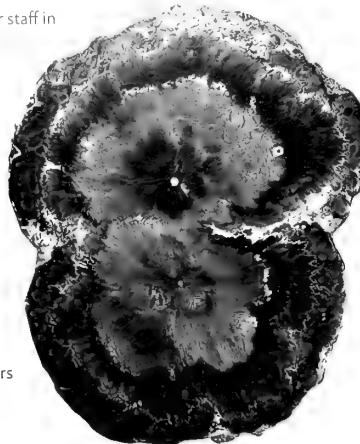
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programs in middle schools and high schools as part of Smithsonian Scholars in the Schools.

The Smithsonian Institution Traveling Exhibition Service (SITES) has been connecting communities to the Smithsonian for more than 50 years. This year, SITES sent 47 exhibitions to 163 locales, reaching about 5 million people.

The enormously popular *Star Wars: The Magic of Myth*, originally shown at the National Air and Space Museum, broke attendance records at the Field Museum in Chicago. The museum was the third stop on a seven-city tour that this year included the San Diego Museum of Art and the Minneapolis Institute of Arts. SITES has collaborated with Lucasfilms on a number of educational outreach projects, including a distance learning program through the Fairfax Network in Virginia that was set for broadcast in November 2000.

Creating community linkages is part of SITES' mission. For *On Miniature Wings: Model Aircraft of the National Air and Space Museum*, SITES joined with the Academy of Model Aeronautics to create educational programs for students in each tour-city

museum. Teacher resource material, developed with an advisory committee of educators, is tied to math and science curricula. SITES' successful rural initiative, *Museum on Main Street*, took the exhibition *Barn Again!* to 200 towns this year. With a grant from the John S. and James L. Knight Foundation, SITES is developing a new exhibition in the series *Yesterday's Tomorrows: Past Visions of the American Future*.

Where else but at the Smithsonian Folklife Festival could you listen to Tibetan monks engaging in vigorous religious debate, residents of the nation's capital reminiscing about their neighborhoods, and South Texas *conjunto* musicians performing for a dance party? This 34th annual living exhibi-

LEFT: Movie fans are flocking to the National Air and Space Museum's *Star Wars: The Magic of Myth*, now touring through the Smithsonian Institution Traveling Exhibition Service.

ABOVE: Stan Jorstad's panoramic photograph of a rainforest in Quinault, Washington (top), is one of 43 striking images of national parks, monuments, and battlefields in *These Rare Lands*, an exhibition from SITES. This wind-tunnel model of the Vought XF4U-1 Corsair, the famed U.S. Navy fighter, is featured in SITES' *On Miniature Wings: Model Aircraft of the National Air and Space Museum*.



bition, a program of the Center for Folklife and Cultural Heritage, attracted a diverse audience of more than 1.2 million people to the Smithsonian's neighborhood on the National Mall during 10 days in June and July. The featured programs were the cultures, communities, and traditions of Tibet, the Rio Grande/Rio Bravo Basin in Texas and Mexico, and Washington, D.C. Special events included a visit from the Dalai Lama, Tibet's exiled spiritual and political leader, who participated in a traditional peace ritual called a Monlam Chenmo and gave a free public address.

Programs for students and teachers capitalize on the Smithsonian's extraordinary potential as a learning resource. More than 6.5 million schoolchildren visited the Smithsonian this year, and some 24,000 teachers used Smithsonian professional development resources.

The annual Teacher's Night at the Smithsonian, hosted by the Smithsonian Center for Education and Museum Studies (SCEMS) and sponsored by the Clark-Winchcole Foundation, attracted more than 2,000 educators from nearly 50 school districts. Educators can find more information online at the new *Field Trips and*

Learning Resources Web site (educate.si.edu), developed by SCEMS.

In every Smithsonian museum, educators find food for thought and useful teaching tools. "Whose Beauty Is It?," a workshop for elementary through high school teachers presented by the Hirshhorn Museum and Sculpture Garden and the National Museum of African Art, raised questions about beauty in art to stimulate future classroom discussions and field trips. The workshop was so successful that it sparked plans for similar collaborative workshops among Smithsonian museums.

For preschoolers ages 2 through 4, the National Postal Museum introduced a fanciful tour called *Let's Deliver Mail*. Children uncover the mystery of mail delivery by tracing the travels of three make-believe characters through the mail system. Early childhood specialists and museum educators profit from the Smithsonian Early Enrichment Center's latest training seminar, "Creating Collections in the Classroom," which complements the "Learning Through Objects" seminar offered twice a year. A scholarship program enables teachers working with low-income children in the Washington, D.C., metropolitan area to participate.

Smithsonian museums have a lot to offer adolescents and young adults, who typically lack consistent involvement with museums. The Cooper-Hewitt, National Design



LEFT AND BELOW: Summer fun, Smithsonian-style: These youngsters enjoy hands-on experiences in The Smithsonian Associates' summer day camps.
ABOVE: Volunteers for the Smithsonian Environmental Research Center's Neighborhood

Nestwatch program monitored birds in their own backyards to learn about the effects of development and urbanization on their feathered neighbors. The program was supported by the Mills Corporation.



B E L O W : The Cooper-Hewitt, National Design Museum's *Design Directions* series gives New York City high school students real-world experiences in design professions. "Re-Design Your City" participants (*left*) discuss their proposal for 116th Street, while students in another program explore ideas with an Old Navy designer.

R I G H T : Poncho Sanchez and his band delighted audiences with performances of Afro-Cuban and Latin jazz compositions at a Smithsonian Associates' *Música de las Américas 2000* program in March.

R I G H T B E L O W : Thomas Jefferson Peace Medal, on view in *The American Presidency*

Museum's comprehensive design and career awareness program series for high school students, *Design Directions*, doubled in size this year with 600 participants. The National Museum of African Art hosted its first-ever College Night, attended by 1,000 undergraduate and graduate students from more than 30 colleges and universities. The National Museum of Natural History hosted the first annual Discovery Young Scientist Challenge, a nationwide scholarship contest for middle school students sponsored by Discovery Communications, Inc., in partnership with Science Service. Forty finalists competed for the \$10,000 top prize by working with museum scientists in their laboratories on "science challenges."

Family days at the National Museum of American History, Behring Center reflected the exuberance of the American experience. Playful innovation with a purpose

took center stage in a day-long demonstration of robotics sponsored by the Lemelson Center for the Study of Invention and Innovation. For the family program "Tales from the Land/Cuentos de la Tierra," storytellers shared tales originating in different communities, from Native American hunting and gathering thousands of years ago to migrant farm labor today.

On a local, regional, and national scale, the Institution has stepped up its efforts to welcome more people—especially minorities and new Americans—into the Smithsonian experience.

Bhangra, a traditional Punjabi folk dance, has found renewed popularity, especially among South Asian youth who mix it with rap and hip-hop beats. Four groups of Bhangra dancers performed in "From Roots to Shoots," the biggest drawing card





OBJECT LESSONS FROM THE AMERICAN PRESIDENCY

More than 900 objects from the National Museum of American History's collection were assembled for *The American Presidency: A Glorious Burden*, a new permanent exhibition that celebrates this powerful and challenging institution.

For museum director Spencer Crew, two particular objects evoke the glorious burdens of the presidency. The first is a charred wooden beam from the White House that is believed to have survived when the British burned the building in 1814. "Looking at that burned wood," Crew says, "one has to think about the crisis James Madison faced at that moment as the survival of the new nation hung in the balance." The second object is a glass ballot box, "a reminder that the power of the presidency is derived from the will of the people"—and an especially meaningful symbol in 2000.

The American Presidency is made possible through the generous support of individual donors and corporate sponsors, including Kenneth E.

Behring; The History Channel; Chevy Chase Bank;

Cisco Systems, Inc.; Elizabeth and

Whitney MacMillan; Heidi and Max

Berry; and the United States

Congress. Additional sponsors

include Automatic Data

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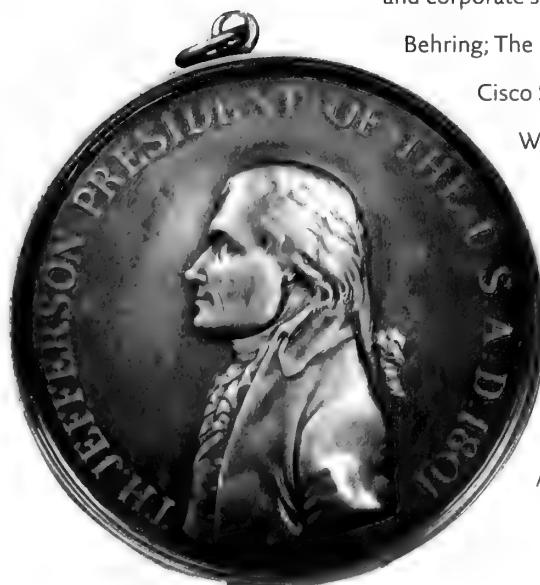
Co.; and T. Rowe Price and

Associates, Inc.

in the series of Heritage Month events sponsored by the Smithsonian Center for Education and Museum Studies

During the five Heritage Months—Hispanic Heritage, American Indian Heritage, Black History, Women's History, and Asian Pacific American Heritage—Smithsonian museums and centers presented more than 150 lectures, films, performances, and programs. More than 2,000 people participated—twice as many as last year.

Building bridges through community organizations, the Program for Asian Pacific American Studies (PAPAS) has established connections with the growing local population of recent immigrant children from Asia. Working with Asian American LEAD, the Chin Baptist Church, the Newcomer Community Service Center, and the Chinatown Community Center, PAPAS initiated museum visits and other activities for children that laid the groundwork for collaboration as these organizations and the Smithsonian get to know one another.



The Electronic Smithsonian

Capturing the potential of a powerful medium On a cyber-journey through the Smithsonian, the frontiers are limitless. If you missed *Vikings: The North Atlantic Saga* in person, you can visit the virtual version on the National Museum of Natural History's site, www.nmnh.si.edu/vikings. You can satisfy your curiosity about the Star-Spangled Banner and get an update on this spectacular conservation project at www.americanhistory.si.edu/ssb. You can also peruse digital editions of rare books in natural history or search the online catalog on the Smithsonian Institution Libraries' site, www.sil.si.edu.

Electronic visits to Smithsonian Web sites topped 2 million per month this year. Nearly every organization has expanded its online offerings and redesigned its sites, and more resources have gone live on the Web. Electronic access is transforming the way people use and enjoy the Smithsonian, as these new developments in fiscal year 2000 illustrate.

Forbes magazine described the Smithsonian American Art Museum's revamped Web site as "a party at every click." At AmericanArt.si.edu, the museum is open while its building is closed for renovation. Director Elizabeth Broun shares her personal favorites from the permanent collection in a virtual gallery talk. A click on the monthly calendar, "1001 Days and Nights of American Art," displays a new entertaining fact about American art and artists every day. And an online research librarian will answer questions submitted to "Ask Joan of Art." *Forbes* chose the site for its "Best of the Web" issue—one of just seven art museums to receive this distinction.

The museum also supports new art created for the Web with the New Media/New Century Award. Winning projects are posted on Helios, the museum's online photography center. The award is made possible by Dominion, an energy company, in an ongoing partnership with the museum that is dedicated to supporting landscape photography.

The National Museum of American History, Behring Center's Star-Spangled Banner Web site is an absorbing compendium of history. The many-layered

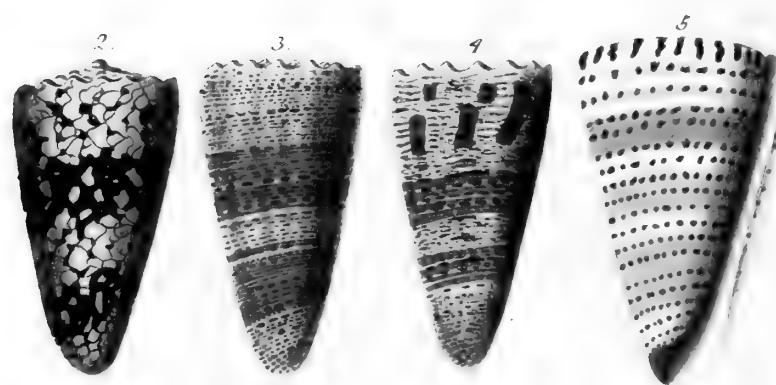
presentation, developed by a team of museum experts, captures the Web's potential for quality, quantity, and interactivity.

The award-winning site tells the story of the flag that inspired the Star-Spangled Banner and describes the challenges of preserving and caring for this fragile artifact. Visitors can consult primary sources such as photographs, documents, and published materials and compare their conclusions to what museum historians say. Educators can download materials and ideas for classroom use and then plan a museum visit to watch the preservation project firsthand.

From the 19th century on, recordings of spoken words and music have allowed us to listen to history. The Smithsonian Institution and the Library of Congress have been collecting these recordings—hundreds of thousands of them, from the sounds of Native American music, dance, and storytelling, to Woody Guthrie singing the original "This Land Is Your Land," to speeches by every American president since Theodore Roosevelt. But the original recordings are deteriorating, and sounds that have inspired generations of listeners

R I G H T: The *Nautilus pompilius* and other shells, an illustration from a rare 17th-century work published in a digital edition by the Smithsonian Institution Libraries at www.sil.si.edu.

TII.



are in jeopardy. This year, the two organizations received a \$750,000 grant through the U.S. Congress from Save America's Treasures, a bipartisan program to preserve our cultural heritage. With the help of

experts in the field, they will restore and preserve the originals, create digital and archival copies, and make recordings available to millions of listeners on the Web and in CD form.

Major Building Projects

Creating inviting public spaces “Pardon Our Progress!” proclaim the banners stretched across the exterior of the National Air and Space Museum, signaling the renovation of the building and the replacement of its signature skylights and window walls. Similar evidence of progress is everywhere at the Smithsonian, where an unprecedented number of building and renovation projects are under way.

From brand-new facilities, to major renovations, to building repairs, Smithsonian spaces inside and out are receiving renewed attention. The Institution’s landmark buildings, like its collections, deserve expert care. Urgent maintenance and restoration have moved up on the agenda. As Secretary Lawrence M. Small says, “Americans who make a pilgrimage to their nation’s capital should be open-mouthed in awe at their national treasures, not at the state of disrepair of the buildings in which they are housed.”

Construction cranes appeared at the east end of the Mall this year as site preparation began for the National Museum of the American Indian—the first museum conceived and designed by Native Americans, not just about them. The curvilinear building, with exterior walls of Minnesota limestone, will be surrounded by landscaping that evokes American Indian lands.

Visitors will enter through a five-story welcoming area called the Potomac, where they will be immersed in living traditions. Three inaugural exhibitions will present the philosophies, histories, and identities of indigenous peoples from a Native perspective—a revolutionary change from traditional museum practice. Research and extensive collaboration with 18 Native communities in the United States, Latin

America, and Canada have been completed for these exhibitions.

Meanwhile, at the museum’s Cultural Resources Center in Suitland, Maryland, staff coordinated the complex move of the museum’s renowned collection of more than 800,000 ethnographic and archaeological objects from the Research Branch in the Bronx, New York. In 2000, they brought the total number of objects prepared for the journey to more than 67,300, packing them in custom-made mounts and giving each truckload a Native blessing.

It is a puzzle of huge proportions: fitting more than 300 spectacular flying machines into the soaring spaces of the National Air and Space Museum’s Steven F. Udvar-Hazy Center. Site work on the new storage, restoration, and exhibition facility at



A computer rendering of the National Air and Space Museum's new Steven F. Udvar-Hazy Center, being built at Washington Dulles International Airport in Fairfax County, Virginia.

Washington Dulles International Airport in Virginia has just begun, but a team of curators, collection managers, and exhibit designers is already solving the puzzle.

The center is named for aviation business executive Steven F. Udvar-Hazy, who has contributed \$65 million to the museum and co-chairs its capital campaign. Udvar-Hazy professes an early love for aerospace and aviation and a deep respect for their role in shaping our world. He says he hopes the center will be an enjoyable, educational experience that inspires those same feelings in others.

For the museum planning team, it helps that the 761,000-square-foot structure is almost three football fields long and 10 stories high. Using computer-aided design, they arrange plastic cutouts in a scale model of the building to create a three-dimensional view of the artifacts within the exhibition space, suspended from the arches and displayed on the floor.

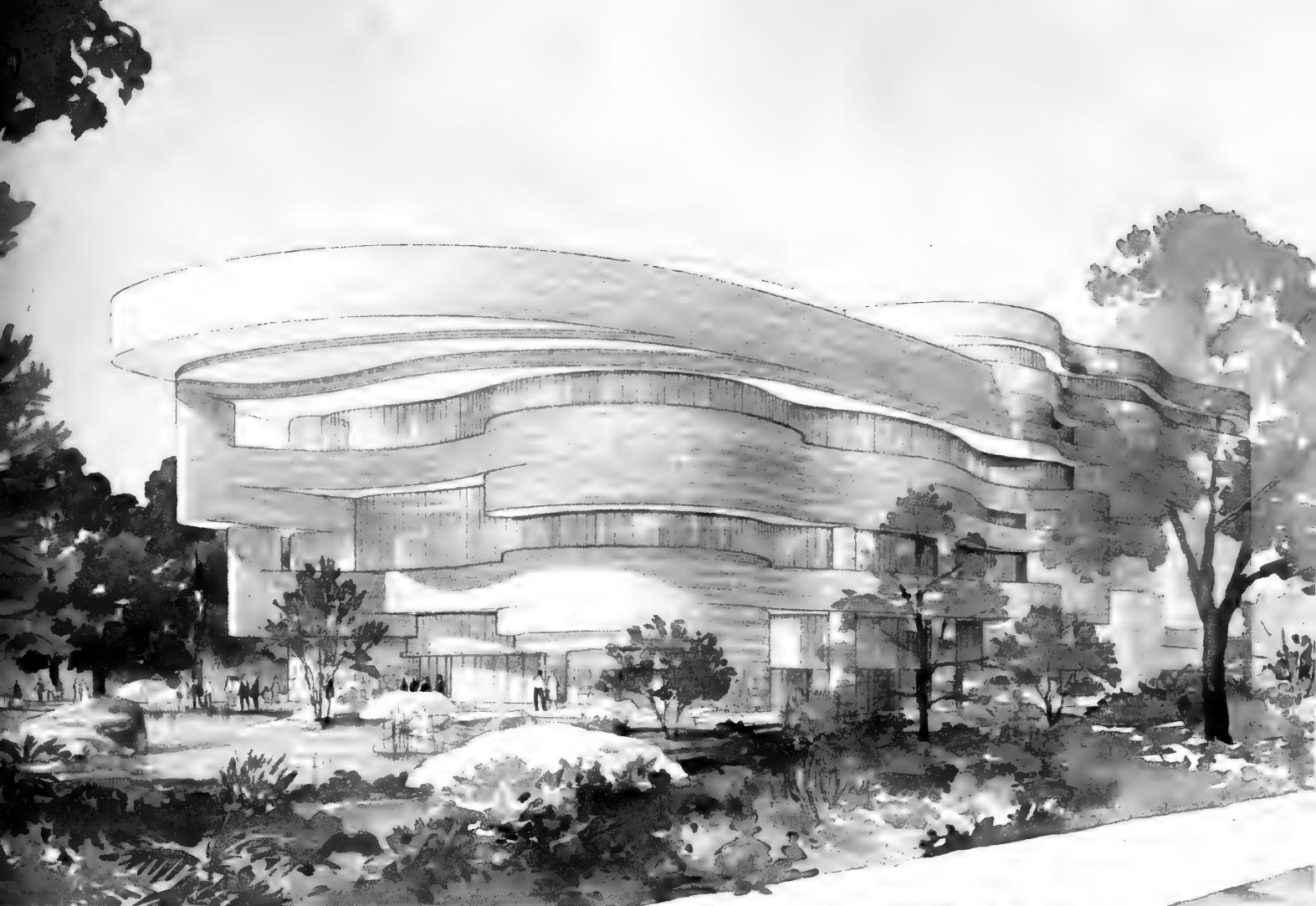
Three to four million visitors a year are anticipated when the Udvar-Hazy Center opens in December 2003, the centennial month of the Wright Brothers' historic flight in Kitty Hawk, North Carolina.

The renovation of the Patent Office Building, home to the Smithsonian American Art Museum and the National Portrait Gallery, began this year, with both museums closed for the duration but active and visible on the Web and in exhibitions from their collections touring the country. The Smithsonian purchased the Victor Building in downtown Washington to provide consolidated office space for Smithsonian administrative offices, as well as staff of the two museums and the Archives of American Art.

Other projects have created comfortable visitor spaces or improved collection display and storage. The loggias, or open galleries, overlooking the courtyard of the Freer Gallery of Art opened to the public for the first time in June, made possible by a generous grant from the Philip L. Graham Fund. Visitors can relax among the refreshed courtyard plantings and enjoy two bronze sculptures by American sculptor Augustus Saint-Gaudens that are on view in the east loggia.

The Renwick Gallery's Grand Salon, considered one of Washington's most beautiful public spaces, reopened in June after a six-month refurbishment that re-created the elegant setting of a 19th-century collector's picture gallery. While the Smithsonian American Art Museum is closed, 170 paintings and sculptures from its collection are on view in the Grand Salon and the Octagon Room.





TOP: The National Museum of the American Indian's new building on the National Mall will be a center for ceremonies, performances, and educational programs, as well as an exhibition space. Utility work

and excavation began this year (*above left*), while staff started moving objects from New York City to the museum's Cultural Resources Center in Suitland, Maryland (*above center*).

A member of a Mapuche delegation from Chile (*above right*) examines Mapuche textiles from the museum's collection at the Cultural Resources Center.



Washington Dulles International Airport in Virginia has just begun, but a team of curators, collection managers, and exhibit designers is already solving the puzzle.

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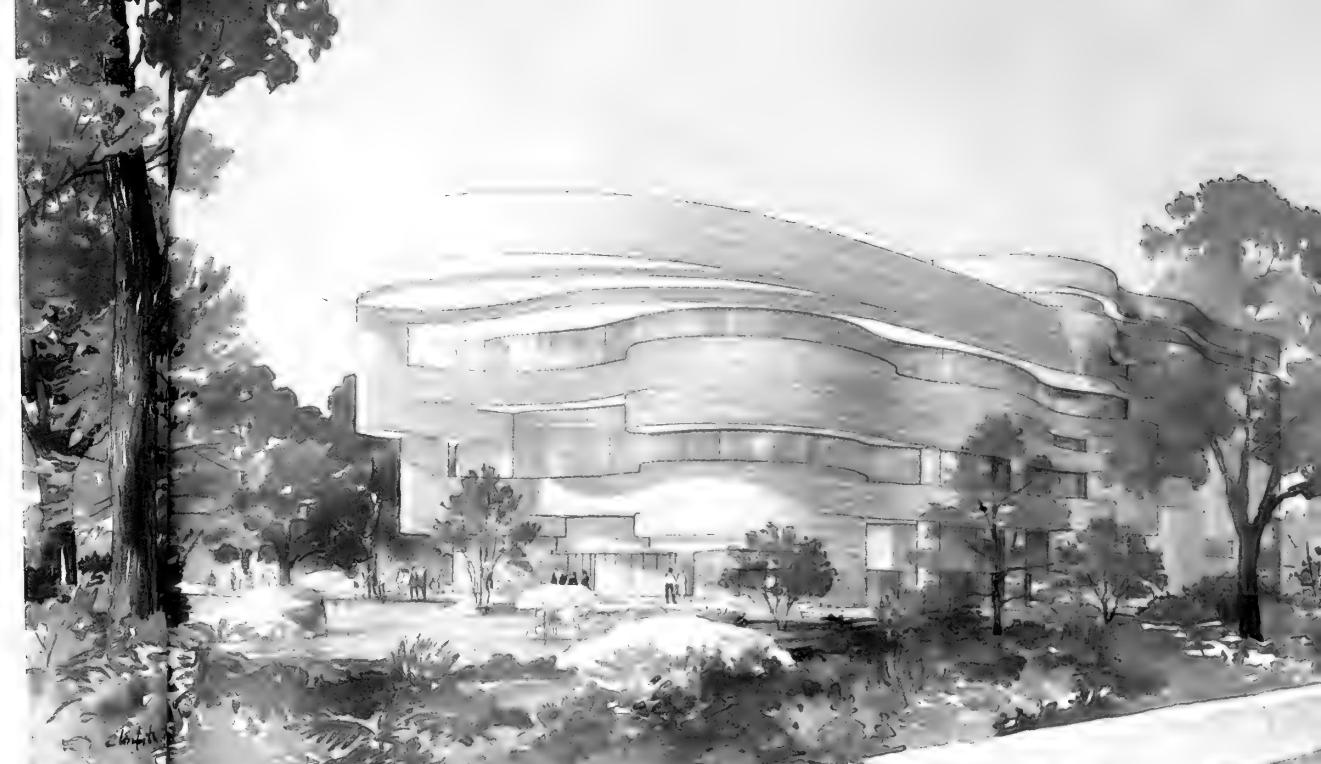
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RESEARCH

A Year of Significant Contributions

Continuing a tradition of excellence and influence Smithsonian scholars ask some intriguing questions: What makes up the mysterious material being sucked into the black hole at the center of our galaxy? How have African American photographers shaped our understanding of a people's history? Why are Washington's celebrated cherry trees blooming earlier every year? How do we know that Leif Ericson was the first European to set foot on the North American continent?

From an orbiting observatory probing the far reaches of the universe, to art conservation laboratories in the Freer and Sackler Galleries, to the Smithsonian Marine Station at Fort Pierce on Florida's Atlantic coast, exploration and discovery are thriving. The Smithsonian is both a premier research institution and a thriving center for learning, and the combination is powerful. Scholars advance knowledge about human beings, our universe, and our place in it, while seeking solutions to pressing global problems. Their research also shapes exhibitions and programs to provide a solid educational experience for Smithsonian audiences. "We have a special obligation to explain what we are doing," Secretary Lawrence M. Small has observed, "to bring the public along with us, to communicate the importance and the consequences of our work."

A pair of merging galaxies in the Constellation Corvus is giving astronomers a glimpse of the young universe 15 billion years ago. "Galaxies were much closer together then," explains Giuseppina Fabbiano of the Smithsonian Astrophysical Observatory (SAO). Such collisions were more common, and "they played a major role in shaping the galaxies we see around us today."

Fabbiano and her SAO colleagues Andreas Zezas and Stephen Murray have observed the two galaxies—about 60 million light-years from Earth—using the orbiting Chandra X-ray Observatory, which SAO built and operates under contract to the National Aeronautics and Space Administration. Launched aboard the

LEFT: Treehoppers such as these *Umbonia*, studied at the Smithsonian Tropical Research Institute, are remarkable, not just for their beauty, but for the way mothers care for their offspring.

RIGHT: Steve Paton adjusts sensor cables for the weather station on the Smithsonian Tropical Research Institute's Fort Sherman canopy access crane. STRI pioneered the use of construction cranes for research in the upper forest canopy.





More than 1.8 million elementary students a year participate in hands-on, inquiry-based science using curriculum materials developed by the National Science Resources Center.

Space Shuttle Columbia in July 1999, Chandra is the most sophisticated x-ray observatory ever built, with a resolving power equivalent to the ability to read a stop sign from a distance of 12 miles. The images it returns from high-energy regions of the universe, such as the remnants of supernovas, are transforming astronomy. Scientific support and the operations control center for this mission are located at SAO in Cambridge, Massachusetts.

"What we are witnessing with Chandra is galaxy ecology in action," says Zezas. As the two galaxies in Constellation Corvus collide, they produce massive bubbles of expanding x-ray-emitting gas at such astonishing rates that they are bumping into each other to create "superbubbles" with surprisingly bright x-ray luminosities. Over tens of billions of years, the superbubbles enrich the galaxy's supply of oxy-

gen and other elements, supporting the cycle of star birth, death, and renewal.

Scientists at the Smithsonian Tropical Research Institute (STRI) in Panama who study the behavior of tropical animals have discovered that parasites take advantage of their hosts in unusual ways. Perhaps no story tops the one about the spider and the wasp. On the night that the parasitic wasp larva will kill its orb-weaving spider host, the wasp induces the spider to weave a unique web designed to support the larva's cocoon.

William Eberhard of STRI and the University of Costa Rica had been observing orb-weaving spiders for 10 years when he uncovered this story, which is probably the most elaborate known example of an insect parasite manipulating the behavior of its host. His report in the July 2000 issue of the journal *Nature* was the first to describe the

wasps' behavior and explain it as a fast-acting, apparently chemical phenomenon with long-term effects.

For nearly 30 years, the National Zoological Park has been a center of research in giant panda biology, behavior, and conservation, making significant contributions to knowledge of endangered species. After the deaths of the Zoo's original giant panda pair—Ling-Ling in 1992 and Hsing-Hsing in 1999—the Zoo arranged for the long-term loan of two pandas from the China Wildlife Conservation Association. Tian Tian, a male born in 1997, and Mei Xiang, a female born in 1998, arrived at the Zoo on December 6, 2000.

In the next decade, the Zoo will collaborate with other organizations, including the China Wildlife Conservation Association, the U.S. Fish and Wildlife Service, the World Wildlife Fund, and various zoos on an expanded program of research and professional training.

The Zoo's research led to success in the propagation of other disappearing species this year. Mandara, a 17-year-old lowland gorilla, gave birth to her fourth offspring. Lowland gorillas, native to the tropical forests of West and Central Africa, are considered endangered.

Through the Species Survival Plan, coordinated by the American Zoo and Aquarium Association, zoos in the United States are engaged in a collective effort to create a self-sustaining zoo population of the world's largest ape.

As Tropical Storm Floyd moved steadily toward the mid-Atlantic states in fall 1999, staff at the Smithsonian Environmental Research Center (SERC) in Edgewater, Maryland, geared up for a long-awaited research opportunity. By measuring stream flows at the height of the storm, SERC scientists continued their quest for solutions to a major environmental problem.

Since the early 1970s, they have studied the movement of sediments and plant nutrients into the Chesapeake Bay, using the Rhode River and its watershed as a model system. The resulting accumulations threaten the ecosystem by killing off sea grasses and depleting the oxygen supply. Scientists think heavy storm flows might be a factor, but they have not been able to test this hypothesis in recent years because of severe drought conditions.

Floyd changed all that. Two SERC "stream teams" braved heavy currents to find flow rates that were up to 100 times higher than usual. The researchers' Floyd

John Quincy Adams Ward's 1866 sculpture of an Indian hunting, shown here before and after restoration, is one of nearly 32,000 publicly accessible sculptures in the Smithsonian American Art Museum's online Inventory of American Sculpture. Information about the sculptures comes from Save Outdoor Sculpture! (SOS!), a joint program of the museum and Heritage Preservation, Inc.



adventure added crucial comparative data to SERC's studies.

Cherry blossoms appear earlier every year in Washington, D.C.—on average, seven days earlier than they did three decades ago. Global warming may be the reason, according to National Museum of Natural History scientists who analyzed botanical data during a 30-year study. They found significant correlations between temperature and early flowering: As the average minimum temperature rises, flowering plants begin to bloom earlier in the spring.

Museum scientists Stanwyn Shetler, Mones Abu-Asab, Paul Peterson, and Sylvia Stone Orli studied 100 species in and around Washington. They determined that 89 show a consistent trend of earlier flowering, including dogwood, columbine, bluebells, Jack-in-the-pulpit, and the famous flowering cherry trees that are a rite of spring in the nation's capital.

The phenomenon could affect far more than the spring tourist season. We could expect a gradually expanding growing season, as well as long-term changes in local flora. Plants that prefer colder climates could die out, and weedy species that thrive on warm weather could spread. People who are allergic to pollen could suffer over a longer period, because wind-pollinated trees are among the first to bloom.

Smithsonian botanists are continuing their study so they can contribute to the understanding of global warming and its effects.

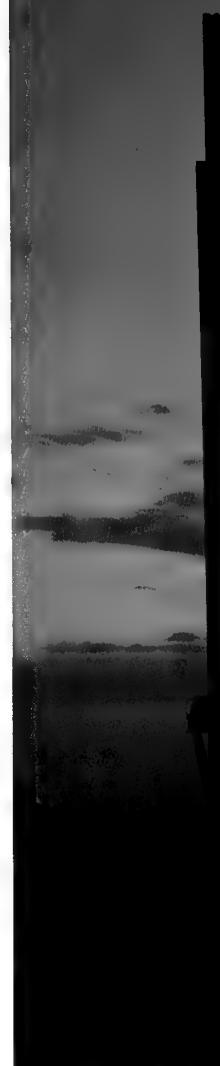
Art conservation and scientific research at the Smithsonian preserve the nation's collections while contributing to knowledge in the field. At the Freer and Sackler Galleries, the Department of Conservation and Scientific Research is involved in crucial conservation work on the renowned collection of Chinese paintings with the support

of a \$250,000 grant from the Henry Luce Foundation. The program also provides valuable professional training and collaborative opportunities for conservators in the United States and abroad. Another Freer and Sackler team, along with scientists from Johns Hopkins University, is exploring the possibility that techniques from the automotive and aerospace industries could be used to study ancient metalworking. With a grant from the National Center for Preservation Technology and Training of the National Park Service, they are studying a method used to examine metals to find out whether it is appropriate for conserving and authenticating works of art.

Online and in person, researchers' access to Smithsonian libraries and archives is faster and more complete. Searching the Smithsonian Library Catalog through the Smithsonian Institution Research Information System (SIRIS) is a simpler, smoother process now that SIRIS is an integrated system that supports cataloguing, circulation, acquisitions, and public access. Among the new editions in the Electronic Library are three rare books in natural history, which researchers can peruse online in high-quality digital editions.

Collections guides such as the Archives of American Art's *Papers of Latino and Latin American Artists*—reissued this year in a second edition with 43 additional collections—provide a roadmap to the Archives' extensive original source materials on American art and cultural history. Finding aids are being converted for electronic access, oral history transcripts are available online, and a new search engine improves Web service.

Smithsonian-sponsored public symposiums in the arts and the humanities present current research and raise challenging issues. "Reflections in Black: A History of



The Smithsonian Astrophysical Observatory's multiple-mirror telescope glows against the Arizona sunset.



STAR PARTY FOR THE MULTIPLE-MIRROR TELESCOPE

The Smithsonian Astrophysical Observatory threw a party in June to celebrate its latest accomplishment. At the Fred Lawrence Whipple Observatory, 35 miles south of Tucson, Arizona, the public was invited to a Community Day in honor of the new 6.5-meter mirror in the multiple-mirror telescope, or MMT. After the sun went down, the “star party” began, as amateur astronomers gazed at the night skies from the observatory’s site on top of Mount Hopkins.

The converted telescope, one of the 10 largest in the world, has one gigantic lightweight mirror, which replaced six smaller mirrors mounted together in a common structure—the most practical design at the time the original MMT was built in the late 1970s.

Dozens of research projects are under way using the MMT, including the most comprehensive survey ever undertaken of quasars, distant astronomical objects that emit radio waves, and a study of the remnants of supernovas, or exploding stars, to understand their role in stellar evolution and in determining the age of the universe.

The MMT is a joint venture of the Smithsonian Astrophysical Observatory and the University of Arizona.

Black Photographers, 1840 to the Present,” this year’s James A. Porter Colloquium cosponsored by the Anacostia Museum and Center for African American History and Culture and Howard University, brought together more than 30 of the nation’s most respected African American photographers and art historians for lectures and demonstrations. At the National Museum of American History, Behring Center, overflow audiences attended “Slavery in History and Memory,” a two-day symposium that looked at images of slavery and how they continue to haunt race relations in this country. A major symposium at the National Museum of Natural History featured an international group of scholars who contributed to the exhibition *Vikings: The North Atlantic Saga* and also attracted a large audience.



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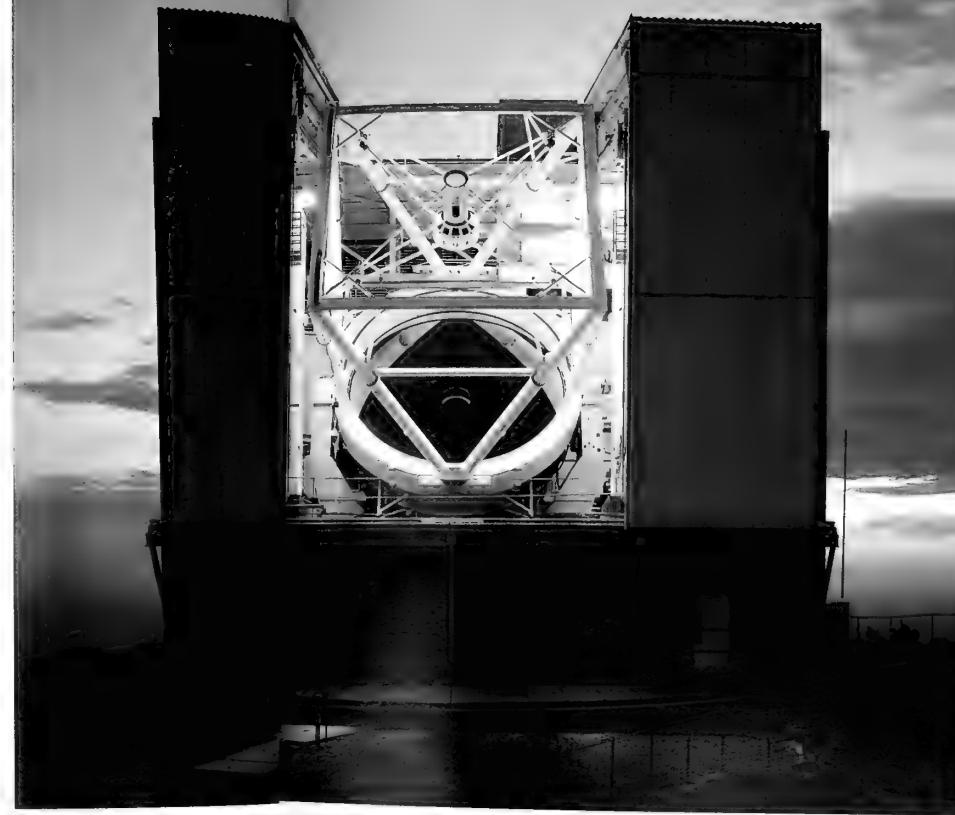
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MANAGEMENT EXCELLENCE

Leadership for the 21st Century

Reinvigorating the Smithsonian organization With a promise to lead an “energetic reimagination and renewal” of the Smithsonian’s traditions, Lawrence M. Small was installed as the Institution’s 11th Secretary on January 24, 2000. Small is the former president and chief operating officer of Fannie Mae, the world’s largest housing finance company. He has been involved with the museum and cultural communities throughout his career. Vigorous action to build a dynamic, contemporary organization marked Secretary Small’s first year.

On February 11, 2000, he announced a reorganization plan that created five divisions, each unified by shared priorities: American Museums and National Programs; Science; International Art Museums; Finance and Administration; and Smithsonian Business Ventures. Over the succeeding months, the Secretary appointed a senior management team that provides leadership for what he terms the “marvelous enterprise that is the Smithsonian Institution,” and he outlined an institutional vision for the coming decade.

The Smithsonian’s leadership took decisive steps this year to strengthen internal systems in support of broader institutional goals. The appointment of a new chief financial officer, a new chief technology officer, and a new facilities engineering and operations director signaled renewed emphasis on those areas of operations.

The newly created Office of Policy and Analysis completed several issue papers that will lead to organizational change. A collections management study that will guide collections activities was initiated.

Other high-priority functions include capital management, human resources, and relations with government and the news media.

A dedicated, enthusiastic workforce is key to the Smithsonian’s effectiveness. During the year, the Secretary met with staff throughout the Institution and held

numerous town meetings to seek employee feedback and ideas. He also began a popular series of weekly breakfasts, welcoming small groups of staff members to his office for candid conversations.

Sixty-six percent of the workforce—4,100 people—responded to the first employee perspective survey, conducted in spring 2000 by Hewitt Associates. The findings revealed that employees are committed to the Smithsonian and believe in its mission, but they have obvious concerns and support the need for improvements. To address these staff concerns, Secretary Small is focusing the Institution’s efforts in four key areas: communication, individual performance, management, and organizational infrastructure. In addition, he plans to conduct the Employee Perspective Survey every two years to gauge the progress of these efforts.

KENNETH E. BEHRING: INSPIRING OTHERS TO FOLLOW THEIR DREAMS

Kenneth E. Behring, a California philanthropist and developer, hopes his gift will "showcase the ideas, the technologies, and most of all, the people who continue to make the United States the greatest country in the world."

Behring's donation is unprecedented in its generosity: a total of \$100 million, the largest in the Smithsonian's history. This includes \$80 million to the National Museum of American History this year and \$20 million to the National Museum of Natural History in fiscal year 1998.

"I owe society a lot for the happiness and success I have enjoyed," Behring says, "and I really want to do some good in return. I worked hard building my business and making a good life for my family. But I'm working harder now at giving the money away. . . . It's something I believe I must do."

"Sometimes it is easy to forget how we started, who made the country," he adds. He believes in the American History Museum's potential to "inspire people to chase the American dream."



FINANCIAL STRENGTH

Impressive Momentum in Private Support

Dedicated commitment to the Smithsonian's vision The first year of the 21st century emerged brightly for the Smithsonian Institution, as its strength and vitality continued to shine through the success of public and private partnerships, fund-raising campaigns, audience development, and outreach efforts. The new year brought significant change to every facet of the Smithsonian. The excitement and momentum generated by the new administration and its goals fostered increased awareness among the Smithsonian's membership and reaffirmed the Institution's commitment to the public.

The Smithsonian enjoyed many successes in fiscal year 2000. Fund-raising efforts led the way to record-breaking progress. With \$206.6 million in contributions from individuals, corporations, and foundations, the Smithsonian exceeded all previous levels of annual fund raising with a 40 percent increase from fiscal year 1999.

Kenneth E. Behring increased his remarkable gift to the Smithsonian to \$100 million, the largest gift the Smithsonian has ever received. In fiscal year 2000, he pledged \$80 million to the National Museum of American History, which now carries the title "Behring Center" in honor of his philanthropy. Behring gave \$20 million to the National Museum of Natural History in 1998. His generous contribution led the way for other individual gift commitments. By the year's end, the Archives of American Art, National Portrait Gallery, National Postal Museum, National Zoological Park, Program for Asian Pacific American Studies, Smithsonian American Art Museum, and Smithsonian Institution Libraries had also received their highest single gifts ever.

Highlights of private giving for the fiscal year included the following:

- The National Zoo received commitments totaling \$18 million from individuals and corporations in support of its panda conservation project. Fujifilm pledged nearly \$8 million toward creating a new habitat for the pandas and educational programs for visitors. Discovery Communications' Animal Planet network pledged \$5 million. Additional support came from Ruth and Bill Holmberg, FedEx Express, the Alice S. Marriott Lifetime Trust, the J. Willard and Alice S. Marriott Foundation, the Roger and Vicki Sant Fund, the Chubb Corporation, and Friends of the National Zoo.
- The National Museum of American History, Behring Center received major gifts in support of *The American Presidency* exhibition. This blockbuster installation was made possible through the generous support of individual donors and corporate partners, including Kenneth E. Behring; The History



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- Bringing their cumulative total to \$40 million, the Lemelson Foundation gave to the Jerome and Dorothy Lemelson Center for the Study of Invention and Innovation, for endowment and operational support and for a future exhibition on the Nobel Prize.
- The Brown Foundation, Inc. of Houston made a \$12 million grant to the Archives of American Art that will allow the

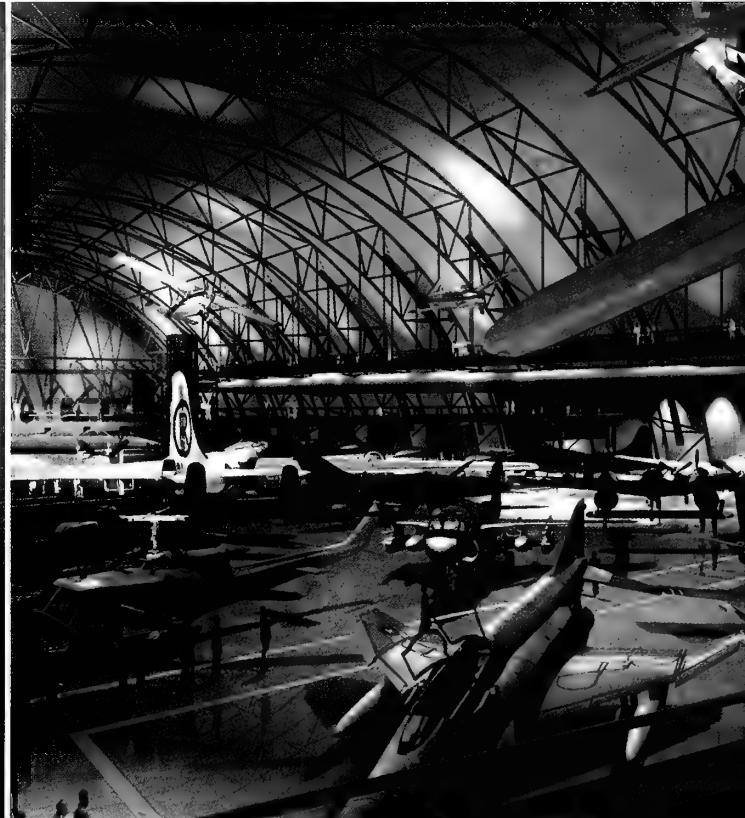
Archives to establish its permanent home in the Victor Building. The grant is the largest the Archives has ever received.

- Nan Tucker McEvoy contributed \$10 million toward an auditorium in the renovated Patent Office Building and for the Smithsonian American Art Museum. This is the largest gift in the museum's history.
- The National Postal Museum received a \$10 million gift, the largest in its history, from former Postmaster General Winton M. Blount to create the Winton M. Blount Center for Postal Studies. The center will conduct research, publish research findings, and develop public programs on the future of postal communications.
- John and Adrienne Bevis Mars made a gift of \$5 million toward the National Air and



TOP: Invited participants gather with shovels in hand to break ground for the National Air and Space Museum's Steven F. Udvar-

Hazy Center. In the center's main aviation hangar (*above right*) aircraft will be suspended from the ceiling and displayed on the floor.



Visitors will have a close-up view of historic aviation and space artifacts such as the Space Shuttle *Enterprise*, the first space shuttle

(*above left*), shown here arriving at Washington Dulles International Airport riding piggyback aboard a Boeing 747.



Space Museum's Steven F. Udvar-Hazy Center.

- A \$3 million gift from Royal Dutch/Shell Group will support scientific research that increases our understanding of biodiversity and how ecosystems function.
- Paul Peck contributed \$2 million to the National Portrait Gallery for new and expanded programs on the presidency, its role in American history, and its impact on society and culture. This is the largest gift in the gallery's history.
- A library in the National Museum of Natural History to house rare books and manuscripts received a leadership commitment of \$2 million from Joseph F. Cullman 3rd of New York City. The Cullman Natural History Library Endowment will underwrite acquisitions, programs, and staffing for the new library, to be administered by the Smithsonian Institution Libraries. The gift is the Libraries' largest ever.
- The Smithsonian Program for Asian Pacific American Studies received its

STEVEN F. UDVAR-HAZY: APPRECIATING THE WONDERS OF FLIGHT

The wonders of flight have inspired Steven F. Udvar-Hazy since childhood. The aviation executive, who is president and CEO of International Lease Finance Corp., has given \$65 million to the National Air and Space Museum's new storage, restoration, and exhibition center at Washington Dulles International Airport in Virginia, which has been named the Steven F. Udvar-Hazy Center in his honor.

"The time has arrived for my family to give back to America part of the reward that aviation has been instrumental in creating," Udvar-Hazy says. He hopes the new facility will introduce children to the marvels of aviation—and its greatest potential. "An airplane rising into the sky is the only hope, the only way to reach into a bigger world."



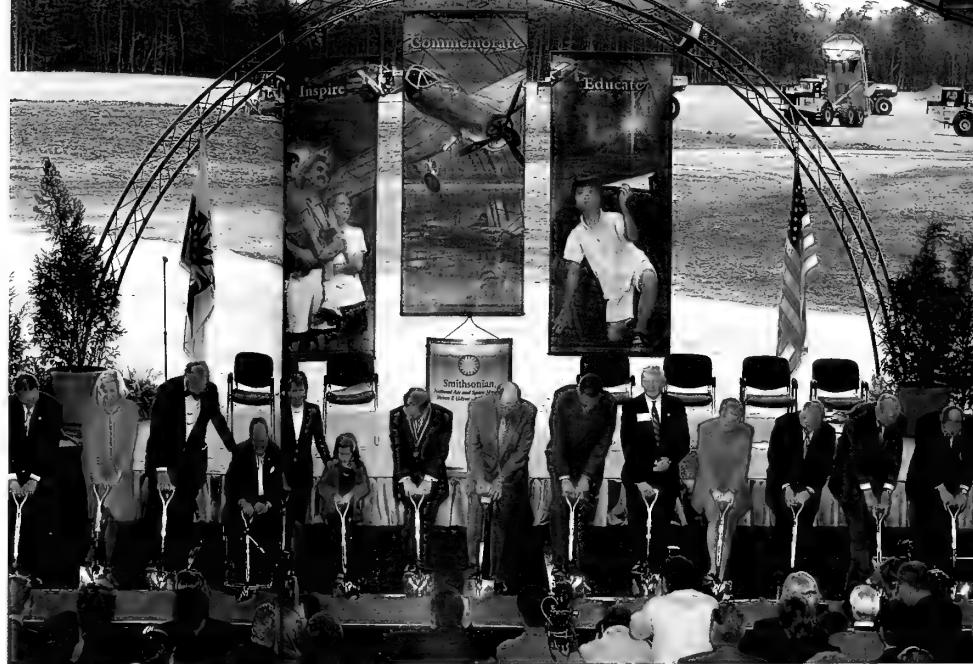


Channel; Chevy Chase Bank; Cisco Systems, Inc.; Elizabeth and Whitney MacMillan; Heidi and Max Berry; and the United States Congress. Additional support came from Automatic Data Processing, Inc.; Business 2.0; KPMG LLP; Sears, Roebuck and Co.; and T. Rowe Price and Associates, Inc.

- Bringing their cumulative total to \$40 million, the Lemelson Foundation gave to the Jerome and Dorothy Lemelson Center for the Study of Invention and Innovation, for endowment and operational support and for a future exhibition on the Nobel Prize.
- The Brown Foundation, Inc. of Houston made a \$12 million grant to the Archives of American Art that will allow the

Archives to establish its permanent home in the Victor Building. The grant is the largest the Archives has ever received.

- Nan Tucker McEvoy contributed \$10 million toward an auditorium in the renovated Patent Office Building and for the Smithsonian American Art Museum. This is the largest gift in the museum's history.
- The National Postal Museum received a \$10 million gift, the largest in its history, from former Postmaster General Winton M. Blount to create the Winton M. Blount Center for Postal Studies. The center will conduct research, publish research findings, and develop public programs on the future of postal communications.
- John and Adrienne Bevis Mars made a gift of \$5 million toward the National Air and



TOP: Invited participants gather with shovels in hand to break ground for the National Air and Space Museum's Steven F. Udvar-Hazy



Hazy Center. In the center's main aviation hangar (above right) aircraft will be suspended from the ceiling and displayed on the floor. (above left), shown here arriving at Washington Dulles International Airport riding piggyback aboard a Boeing 747.

Space Museum's Steven F. Udvar-Hazy Center.

- A \$3 million gift from Royal Dutch/Shell Group will support scientific research that increases our understanding of biodiversity and how ecosystems function.
- Paul Peck contributed \$2 million to the National Portrait Gallery for new and expanded programs on the presidency, its role in American history, and its impact on society and culture. This is the largest gift in the gallery's history.
- A library in the National Museum of Natural History to house rare books and manuscripts received a leadership commitment of \$2 million from Joseph F. Cullman 3rd of New York City. The Cullman Natural History Library Endowment will underwrite acquisitions, programs, and staffing for the new library, to be administered by the Smithsonian Institution Libraries. The gift is the Libraries' largest ever.
- The Smithsonian Program for Asian Pacific American Studies received its



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DOROTHY LEMELSON: CONTINUING A TRADITION OF GIVING

There is little in our contemporary world that has not been touched by the creative genius of Jerome Lemelson, one of America's most prolific inventors. Barcode readers, cordless phones, cassette players, and camcorders are but a few of the hundreds of items derived from the creativity of this remarkable man.

The legacy of Jerome and Dorothy Lemelson will touch the lives of millions of Americans through their generosity to the Smithsonian's National Museum of American History, Behring Center. Since 1995, the Lemelson Foundation has contributed \$40 million to the creation and support of the Jerome and Dorothy Lemelson Center for the Study of Invention and Innovation. The center provides programs and resources aimed at engaging young people in the study and exploration of technological invention and innovation.

Through her support of the Smithsonian, Dorothy Lemelson continues to impart the important lessons of creative thought and innovation her late husband so valued. The Lemelson Foundation's most recent contribution of \$14.5 million to the museum earmarked substantial funds for both endowment and operational support of the center, as well as a future exhibition on the Nobel Prize.

first major gift: a \$750,000 challenge grant from The Starr Foundation toward the establishment of an endowment for continuing support of its work in integrating the Asian American experience into the Smithsonian.

The success of fund-raising endeavors in 2000 soared with the rise in attendance at museums, outreach programs, and traveling exhibitions. The name "Smithsonian Institution" garnered even greater visibility among well-established constituencies and new, diverse audiences across the country. From a fund-raising total of \$40 million in fiscal year 1996 to an unprecedented \$206.6 million four years later—with gifts greater than \$5 million each comprising half that total—the Smithsonian's fund raising has gained substantial momentum.

The Office of Development is spearheading the effort to raise more than \$1 billion from private sources in the next five years, seeking new and imaginative resources to help fund four major capital projects, the refurbishment of existing museum facilities, and the creation of vibrant and compelling exhibitions.

In this annual report, we recognize and applaud the many individuals, corporations, foundations, and organizations that have joined the Smithsonian in its eagerness to expand and improve the nation's most visible educational resource. Many such partnerships are described in greater detail throughout this publication. Donors of \$2,000 and above from October 1, 1999, through September 30, 2000, are listed as part of this report.



Business Ventures

Developing the potential of the Smithsonian brand

Newly reorganized as Smithsonian Business Ventures, the Smithsonian's core businesses—*Smithsonian* and *Air & Space*/*Smithsonian* magazines; museum retail stores, restaurants, and IMAX theaters; the mail order catalogue and e-commerce; and licensing and media activities—launched a five-year strategy aimed at doubling net gain. The Smithsonian has valuable assets in its millions of visitors, its subscribers and readers, and its vast collections. Using these assets to capitalize on the power of the Smithsonian brand can generate significant resources to support the Institution's vision of heightened public impact and influential scientific research.

- Business activities achieved a total net gain of \$24.4 million in fiscal year 2000, a decline of \$5 million from the previous year. The decline in earnings was due principally to *Smithsonian* magazine advertising, as compared with 1999, and disappointing Catalogue holiday sales. With new revenue streams and improved management and marketing, Smithsonian Business Ventures expects to achieve solid growth and a \$30 million net gain by

fiscal year 2002. This year's accomplishments indicate progress toward that goal.

- Smithsonian Store.com, the virtual superstore, was ready to launch by the end of the fiscal year, offering more than 1,000 high-quality products based on Smithsonian collections. A five-year, multimillion-dollar collaborative licensing agreement was negotiated with The Museum Company for a comprehensive e-retailing program.
- *Smithsonian* magazine maintained its circulation of 2.1 million even while implementing a price increase. Monthly readership for this flagship business is estimated at more than 7.6 million.
- Museum stores, restaurants, and IMAX theaters on the National Mall served more than 6.4 million customers this year. An impressive new 12,000-square-foot store opened in January at the National Air and Space Museum.
- A five-year, multimillion-dollar media partnership was established with the Animal Planet network, including television specials on the giant pandas and a 13-part episodic series from the Smithsonian's National Zoo.
- Co-production agreements were reached with Showtime Networks for Smithsonian-branded movies-of-the-week television programs on the African American experience and a four-part dramatic series chronicling the First Ladies.

The National Air and Space Museum's new three-level, 12,000-square-foot store is the Smithsonian's largest.



Financial Report

Fiscal year 2000 was an exciting one for the Smithsonian. Fund raising surpassed previous records. Challenging new initiatives and major construction projects are under way. The Smithsonian's financial condition is strong. In 2000, our:

- Operating revenue increased 7 percent.
- Funds raised totaled \$206.6 million, a 40 percent increase over 1999.
- Endowment had an annualized return of 15.8 percent.
- Business Ventures generated a net gain of \$24.4 million.

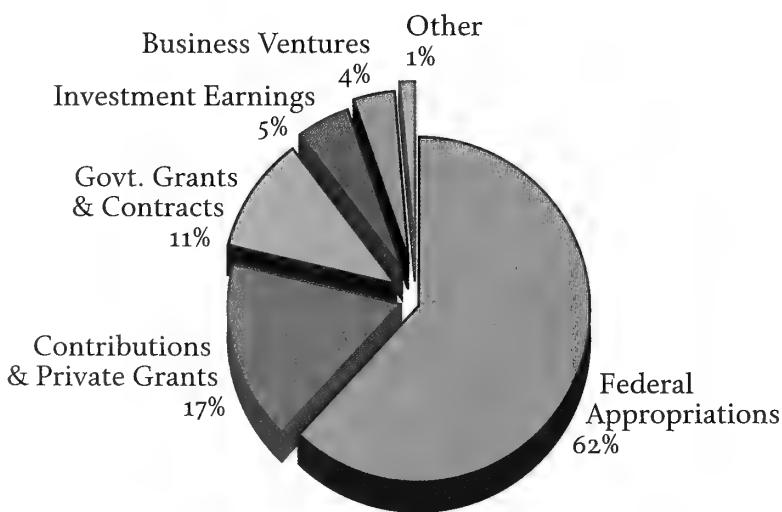
By the end of 2000, the market value of the endowment was \$742 million, and net

assets of the Institution had reached a total of \$1,569 million.

The Smithsonian receives funding from federal government appropriations and from private sources, including gifts and grants from individuals, foundations and corporations; grants and contracts from governmental entities; earnings from investments; revenue from membership programs and from sales activities, such as *Smithsonian* magazine, museum stores and restaurants, a mail order catalogue, large-screen theaters, and licensed products.

Federal appropriations support core functions: caring for and conserving our national collections; sustaining basic research in history, science, and the arts; and educating the public through exhibitions and other programs. Federal funds also pay most costs associated with operating, maintaining, and protecting the large Smithsonian museum and research complex, as well as administrative and support services.

FY2000 SOURCES OF OPERATING REVENUES



FY2000 FINANCIAL POSITION (\$ MILLIONS) SEPTEMBER 30, 2000

	TRUST	FEDERAL	2000	1999
ASSETS	1,336	742	2,078	1,741
LIABILITIES	259	250	509	407
NET ASSETS	1,077	492	1,569	1,334

Private funds, known as trust funds, allow the Institution to undertake new ventures and significantly enrich existing programs in ways that would not otherwise be possible. These funds provide a critical margin of excellence for carrying out innovative research, expanding and strengthening our national collections, developing

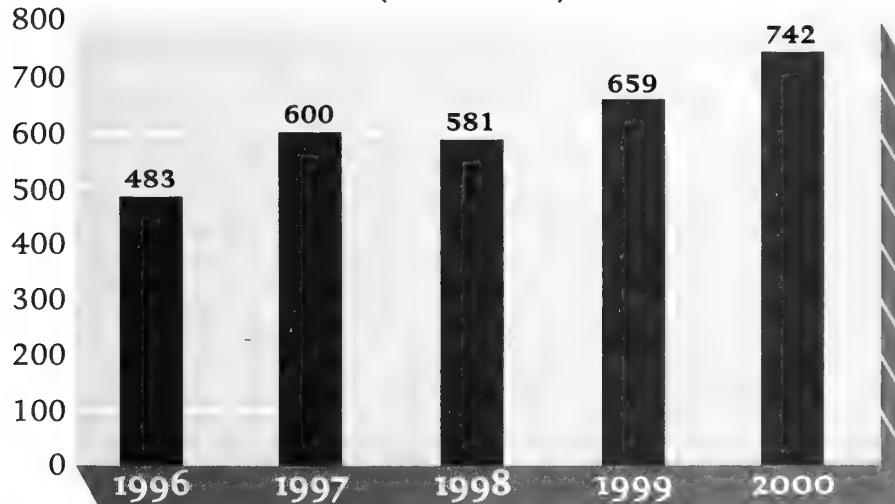
and building new facilities, opening state-of-the-art exhibitions, and reaching out to America's many different communities.

An annual audit was conducted by KPMG LLP. For a complete set of audited financial statements, contact the Office of the Chief Financial Officer at (202) 275-2020.

FY2000 FINANCIAL ACTIVITY (\$MILLIONS) SEPTEMBER 30, 2000

	AMOUNT	
	2000	1999
OPERATING REVENUE	604	563
OPERATING EXPENSES	580	536
INCREASE IN OPERATING NET ASSETS	24	27
INCREASE IN OTHER ASSETS	211	162
TOTAL INCREASE IN NET ASSETS	235	189

MARKET VALUE OF ENDOWMENT
(\$MILLIONS)





DISTINGUISHED BENEFACTOR

The Distinguished Benefactors room honors the Institution's most generous contributors whose gifts total \$1 million or more. Their abiding vision and stewardship have preserved the traditions of the Smithsonian while furthering its mission.

Following the leadership of the Institution's founder, James Smithsonian, they have expressed their belief in the Smithsonian through their magnanimous support and represent the truest spirit of philanthropy.

Gifts are as broad and varied as the work of the Institution and help support museum programs, exhibitions, capital projects, scientific endeavors, and national and regional outreach activities.

Anonymous
American International Group, Inc.
A&E Television Network
Charles Francis Adams
American Airlines
American Chemical Society
AMS Foundation for the Arts,
 Sciences and Humanities
Animal Planet
Apple Computer, Inc.
Art Research Foundation
Herbert and Evelyn Axelrod
Laura Barney
Kenneth E. Behring Family
Max N. and Heidi L. Berry
James A. and Barbara H. Block
Mary and Leigh B. Block
Winton M. "Red" Blount
The Boeing Company
Agnes C. Bourne
The Brown Foundation, Inc. of
 Houston
The Emil Buehler Trust
Mrs. Janet Burkle
William A. Burleson
The Morris and Gwendolyn Cafritz
 Foundation
The E. Rhodes & Leona B. Carpenter
 Foundation
Cessna Aircraft Company
Chevy Chase Bank
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Florence Coulson Davis
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Bern Dibner
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Patricia C. Dodge
DuPont
The Eberly Family Trust
EDS

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Mr. and Mrs. Thomas M. Evans
FDX Corporation
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Patricia and Phillip Frost
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Arvin Gottlieb
Katharine Graham
The George Gund Foundation
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 H. Hirshhorn
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The Andrew W. Mellon Foundation
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 Association
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National Business Aviation
 Association, Inc.
National Mining Association
The National Stone Association
The Nippon Foundation
Nissan North America, Inc.
Nordic Council of Ministers
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Paul Peck
The Mashantucket Pequot Tribal
 Nation
The Pew Charitable Trusts
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United States Postal Service
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A tropical respite from Washington's winter, *The Artistry of Orchids* showcased selections from the vast orchid collections of the Office of Physical Plant's Horticulture Services Division and the U.S. Botanic Garden in specially designed garden spaces in the Arts and Industries Building.

DONORS OF FINANCIAL SUPPORT

The Smithsonian recognizes those donors who made contributions during the fiscal year ending September 30, 2000.

\$1,000,000 or more

Anonymous
A&E Television Network
American International Group, Inc.
Animal Planet
Laura Barney
Kenneth E. Behring Family
Max N. and Heidi L. Berry
Winton M. "Red" Blount
The Brown Foundation, Inc. of Houston
Mrs. Janet Burkle
Chevy Chase Bank
Mr. and Mrs. Joseph F. Cullman 3rd
The Ford Foundation
Friends of the National Zoo
Fujifilm
Holenia Trust in Memory of Joseph H. Hirshhorn
Ruth S. and A. William Holmberg
Christian A. Johnson Endeavor Foundation
The Lemelson Foundation
Elizabeth and Whitney MacMillan
Alice S. Marriott Lifetime Trust/
J. Willard and Alice S. Marriott Foundation
John and Adrienne Mars
Nan Tucker McEvoy
National Business Aviation Association, Inc.
Northrop Grumman Corporation
The Mashantucket Pequot Tribal Nation
Rodris Roth
Victoria P. and Roger W. Sant
The Starr Foundation
Margaret and Terry Stent
TRW
The Upton Trust

\$500,000 or more

The Irving Caesar Lifetime Trust
The Chubb Corporation
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The Henry Luce Foundation, Inc.
Lucent Technologies Foundation
The Mills Corporation
National Air and Space Society
National Park Foundation
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Medical and Science	The Philanthropic	Starwood Capital Group, LLC	Captain Eugene A. Cernan,
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SMITHSONIAN NATIONAL BOARD: INSPIRING LEADERSHIP

The Smithsonian National Board enjoyed tremendous success in 2000, ushering in the new century with an unprecedented fund-raising total of \$42 million toward Smithsonian priorities and initiatives. The board's continued leadership and strong financial commitment led the way for fund-raising efforts on behalf of the Institution's museums and research centers. The board's generosity is an invaluable catalyst for future contributions toward special projects, educational programs, facility expansion, and exhibition development.

The installation of the new giant panda habitat at the National Zoo received the strong financial support of National Board members. The blockbuster exhibition *The American Presidency: A Glorious Burden* at the National Museum of American History, Behring Center also received substantial donations from members of the board, who committed to raise the funds for the national traveling portion of the exhibition.

As the Institution's premier fund-raising group, the National Board advises the Secretary on a range of issues and maintains a network of supporters from around the country. The all-volunteer group met three times to discuss issues central to the board's development efforts and to the whole of the Institution in national fund raising.



SELECTED EXHIBITIONS

October 1, 1999–September 30, 2000

ANACOSTIA MUSEUM AND CENTER FOR AFRICAN AMERICAN HISTORY AND CULTURE

Through These Eyes: The Photographs of P. H. Polk,
October 15, 1999–March 30, 2000

Reflections in Black: A History of Black Photographers, 1840 to the Present, February 4–June 30, 2000

ARCHIVES OF AMERICAN ART NEW YORK REGIONAL CENTER

Ellsworth Kelly: Selections from His Archives, October 19, 1999–January 21, 2000

Getting the Picture: The Art of the Illustrated Letter, January 28–March 10, 2000

Selections from the Fairfield Porter Papers, March 16–October 6, 2000

ARTHUR M. SACKLER GALLERY

Treasures from the Royal Tombs of Ur, October 17, 1999–January 17, 2000 (organized by the University of Pennsylvania Museum of Archaeology and Anthropology)

Imaging the Word: New Selections of Calligraphy from the Islamic World, November 17, 1999–May 7, 2000

Constructing Identities: Recent Works by Jananne al-Ani, November 21, 1999–February 28, 2000

Antoin Sevruguin and the Persian Image, November 21, 1999–May 29, 2000

Music in the Age of Confucius, April 30–September 17, 2000

The Heroic Past: The Persian Book of Kings, June 4–October 29, 2000

Fountains of Light: Islamic Metalwork from the Nuhad Es-Said Collection, September 17, 2000–indefinite
A Well-Watched War: Images from the Russo-Japanese Front, 1904–05, June 11–November 26, 2000

COOPER-HEWITT, NATIONAL DESIGN MUSEUM

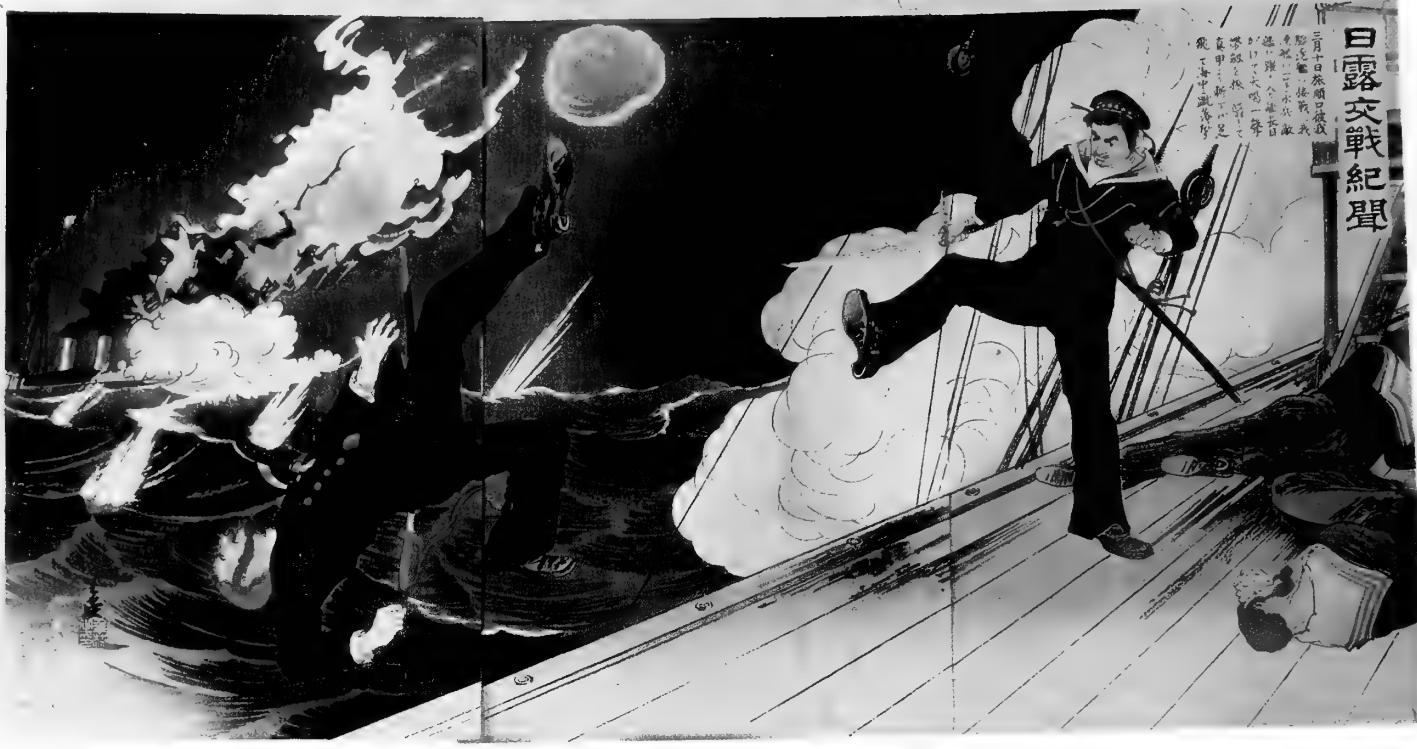
The Work of Charles and Ray Eames: A Legacy of Invention, October 12, 1999–January 9, 2000
(organized by the Library of Congress and the Vitra Design Museum, Germany)

Two Views of Venice: Canaletto and Menpes, October 26–December 19, 1999

LEFT: *Dali's Optical Illusions* attracted one of the highest attendance levels in the history of the Hirshhorn Museum and Sculpture Garden. Shown here is Salvador Dali's *Madonna of Port Lligat*, 1949, from the collection of the Patrick and Beatrice Haggerty Museum of Art.

RIGHT: Adebisi Akanji's reinforced concrete screens may stand free or form a fence. This example, from ca. 1966, was on view in *A Concrete Vision: Oshogbo Art in the 1960s* at the National Museum of African Art.





The Arthur M. Sackler Gallery's *A Well-Watched War: Images from the Russo-Japanese Front, 1904–05*, featured woodblock prints and illustrations by Japanese and Western artists and illustrators, including this triptych titled *Sea Battle Near Port Arthur, March 10, 1904: A Sailor from the Saznami Jumps to the Russian Ship and Kicks its Captain into the Sea*, by Migita Toshide.

ABOVE RIGHT: Among the images in *Reflections in Black: A History of Black Photographers, 1840 to the Present*, an Anacostia Museum and Center for African American History and Culture exhibition, was this undated photograph of Paul Robeson with a young fan, by Morgan and Marvin Smith. (Courtesy of Schomburg Center for Research in Black Culture, New York Public Library)

National Design Triennial: Design Culture Now,
March 7–August 6, 2000

The Opulent Eye of Alexander Girard, September 12, 2000–March 18, 2001

FREER GALLERY OF ART

The Idea of China in Japanese Art, December 19, 1999–June 11, 2000

The Dragon's Moan, February 6–October 1, 2000

Winged Figures, April 2000–indefinite

Later Chinese Calligraphy from the Gift of Robert Hatfield Ellsworth, April 30, 2000–January 2, 2001

Picturing Whistler: Portraits and Self-Portraits, May 21–December 3, 2000

Poets and Parties, July 2, 2000–February 4, 2001

The Tea Ceremony in Japan, July 2, 2000–indefinite

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

Regarding Beauty: A View of the Late 20th Century, October 7, 1999–January 17, 2000

Directions—Shahzia Sikander, November 18, 1999–February 21, 2000

Robert Gober: Sculpture and Drawing, February 24–April 23, 2000

Directions—Leonardo Drew, March 16–June 25, 2000

Dali's Optical Illusions, April 19–June 18, 2000
(organized by the Wadsworth Atheneum, Hartford, Connecticut)

The Collection in Context: Horace Pippin's "Holy Mountain III", September 14, 2000–March 5, 2001

Ed Ruscha, June 29–September 17, 2000

Directions—Cathy de Monchaux, July 14–October 26, 2000

NATIONAL AIR AND SPACE MUSEUM

R. G. Smith: The "Old Master" of the Sky, March 24–September 5, 2000

Looping the Loop: Posters of Early Flight, April 29, July 9, 2000

NATIONAL MUSEUM OF AFRICAN ART

A Concrete Vision: Oshogbo Art in the 1960s, January 23–October 22, 2000

The Artistry of African Currency, March 12–July 23, 2000

Transatlantic Dialogue: Contemporary Art In and Out of Africa, May 21–September 3, 2000 (organized by the Ackland Art Museum, University of North Carolina at Chapel Hill)

Audible Artworks: Selected African Musical Instruments, June 25, 2000–April 8, 2001

Identity of the Sacred: Two Nigerian Shrine Figures, September 24, 2000–April 2, 2001



NATIONAL MUSEUM OF AMERICAN HISTORY

Sporting Invention, October 6, 1999–October 2000

(organized by the museum's Jerome and Dorothy Lemelson Center for the Study of Invention and Innovation)

On Time, November 18, 1999–indefinite

Digilab, December 9, 1999–indefinite

Lighting a Revolution 2, March 1, 2000–indefinite

Piano 300: Celebrating Three Centuries of People and Pianos, March 9, 2000–June 3, 2001

Fast Attacks and Boomers: Submarines in the Cold War,

April 12, 2000–April 2003 (organized in collaboration with the U.S. Navy and the Naval Submarine League)

Rock 'n' Soul: Social Crossroads, April 28, 2000–indefinite (organized in collaboration with and presented at the Memphis Rock 'n' Soul Museum, Memphis, Tennessee)

An American Diary and Memories of Childhood: Paintings and Prints by Roger Shimomura, June 10–September 5, 2000

The Disability Rights Movement, July 1, 2000–indefinite

NATIONAL MUSEUM OF THE AMERICAN INDIAN

GEORGE GUSTAV HEYE CENTER

Instrument of Change: Jim Schoppert Retrospective

- Exhibition, 1947–1992*, October 3, 1999–February 6, 2000 (organized by the Anchorage Museum of History and Art)
Reservation X: The Power of Place, April 9–August 20, 2000 (organized by the Canadian Museum of Civilization, Quebec)

NATIONAL MUSEUM OF NATURAL HISTORY

- Galapagos: A Living Laboratory*, October 20, 1999–indefinite
In Place of Prairie, November 30, 1999–March 7, 2000
African Voices, December 15, 1999–indefinite
In Search of Giant Squid, April 1, 2000–indefinite
Vikings: The North Atlantic Saga, April 29–September 4, 2000
Selections from Forces of Change: A New View of Nature, June 8–October 9, 2000
Desert and Sea: Visions of Baja California, September 12, 2000–March 12, 2001

NATIONAL PORTRAIT GALLERY

- Tête à Tête: Portraits by Henri Cartier-Bresson*, October 29, 1999–January 8, 2000
(Museum closed for renovation on January 10, 2000)

NATIONAL POSTAL MUSEUM

- The Graceful Envelope: Looking at the Century*, May 5–October 31, 2000
Artistic License: The Federal Duck Stamp Story, June 30, 2000–indefinite
"If you ever get a second chance in life" (cyclist Lance Armstrong), July 24–September 5, 2000
Recounting Roosevelt Presentation Albums, 1903–1905, July 26, 2000–February 23, 2001

OFFICE OF PHYSICAL PLANT, HORTICULTURE SERVICES

- The Artistry of Orchids*, January 22–March 26, 2000
(co-sponsored by the U.S. Botanic Garden)

SMITHSONIAN AMERICAN ART MUSEUM

- Recent African American Acquisitions*, October 1, 1999–January 3, 2000
Birthday Tribute to Jacob Kainen, October 20, 1999–January 3, 2000
Selections from the Washington Color School,

The Powerful Hand/La Mano Poderosa, a Puerto Rican *santo* made in the 19th century, shows the hand of the crucified Christ. The bilingual traveling exhibition *Santos: Substance and Soul* was organized by the Smithsonian Center for Materials Research and Education with the Smithsonian Center for Latino Initiatives. (Pike Collection, National Museum of American History)





The Hirshhorn Museum and Sculpture Garden's 25th-anniversary exhibition, *Regarding Beauty: A View of the Late 20th Century*, included this color photograph by Cindy Sherman, *Untitled*, 1990, from the collection of Mr. and Mrs. Charles Diker.

RIGHT: An early prototype of Ludwig Mies van der Rohe's Barcelona chair, one of the most popular icons of 20th-century furniture design, was added to the collection of the Cooper-Hewitt, National Design Museum.

October 20, 1999–January 3, 2000
Edward Hopper: The Watercolors, October 22, 1999–January 3, 2000 (with the Montgomery Museum of Fine Arts, Alabama)
Treasures to Go: Young America, opened March 1, 2000
Treasures to Go: Lure of the West, opened June 17, 2000
Treasures to Go: American Impressionism, opened June 17, 2000
Treasures to Go: The Gilded Age, opened June 23, 2000
Treasures to Go: Scenes of American Life, opened April 1, 2000
Treasures to Go: Modernism and Abstraction, opened January 7, 2000
Treasures to Go: Contemporary Folk Art, opened September 3, 2000
Treasures to Go: Arte Latino, opened September 16, 2000
(Museum closed for renovation on January 10, 2000)

SMITHSONIAN AMERICAN ART MUSEUM, RENWICK GALLERY

The Art of John Cederquist: Reality of Illusion, March 31–August 20, 2000 (organized by the Oakland Museum of California)
The Renwick Invitational: Five Women in Craft, March 31–August 20, 2000

SMITHSONIAN CENTER FOR LATINO INITIATIVES

Ritmos de Identidad/Rhythms of Identity: Fernando Ortiz's Legacy and the Howard Family Collection of Percussion Instruments, February 27–August 1, 2000

SMITHSONIAN CENTER FOR MATERIALS RESEARCH AND EDUCATION

Santos: Substance and Soul, September 17, 2000–March 31, 2001

SMITHSONIAN INSTITUTION LIBRARIES

"Make the Dirt Fly!" Building the Panama Canal, November 20, 2000–January 5, 2001

SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE

Star Wars: The Magic of Myth, opened September 25, 1999

Serving Home and Community: Women of Southern Appalachia, opened September 25, 1999

On Miniature Wings: Model Aircraft of the National Air and Space Museum, opened October 9, 1999

These Rare Lands, opened January 15, 2000

Millennium Messages, opened February 17, 2000

Heart & Hands: Musical Instrument Makers of America, opened April 8, 2000

Looping the Loop: Posters of Early Flight, opened April 29, 2000

Picturing the Century: One Hundred Years of Photography from the National Archives, opened May 6, 2000

Hubble Space Telescope: New Views of the Universe (versions 1 and 2), opened June 30 and September 2, 2000

American Garden Legacy: Exploring Garden Transformations, 1900–2000, opened September 30, 2000

Some of these exhibitions have online components, accessible through the Smithsonian's Web site, www.si.edu.

SELECTED ACQUISITIONS

October 1, 1999–September 30, 2000

ARCHIVES OF AMERICAN ART

Papers of Florence Knoll Bassett, designer and design director of Knoll Furniture, 1932–99.

Gift of Florence Knoll Bassett

Fendrick Gallery Records and the Barbara

Fendrick Gallery Records, ca. 1960–95. Gift of Barbara Fendrick

Papers of Helen Lundeberg, painter, addition to

the Lorser Feitelson and Helen Lundeberg

papers, 1924–99. Gift of the

Feitelson/Lundeberg Art Foundation

Papers of Geoffrey Clements, photographer, ca.

1950–95. Gift of Geoffrey Clements

Papers of Gifford Beal, painter, 1902–53. Gift of

Richard Goff, Lewis Goff, Margaret Alexander Beal, and Telda A. Beal

ARTHUR M. SACKLER GALLERY

Sheikh Mohammad Amir, *A Horse and Groom*, 1830–50, pencil and watercolor with touches of white and gum Arabic. Museum purchase

Huseyin Fazil Beg, *Man Dressed in European Costume from a Copy of the "Hubannama,"* ca. 1780, opaque watercolor, gold, and ink on paper. Museum purchase

Bronze bell (nao), Yangzi River Valley, China,

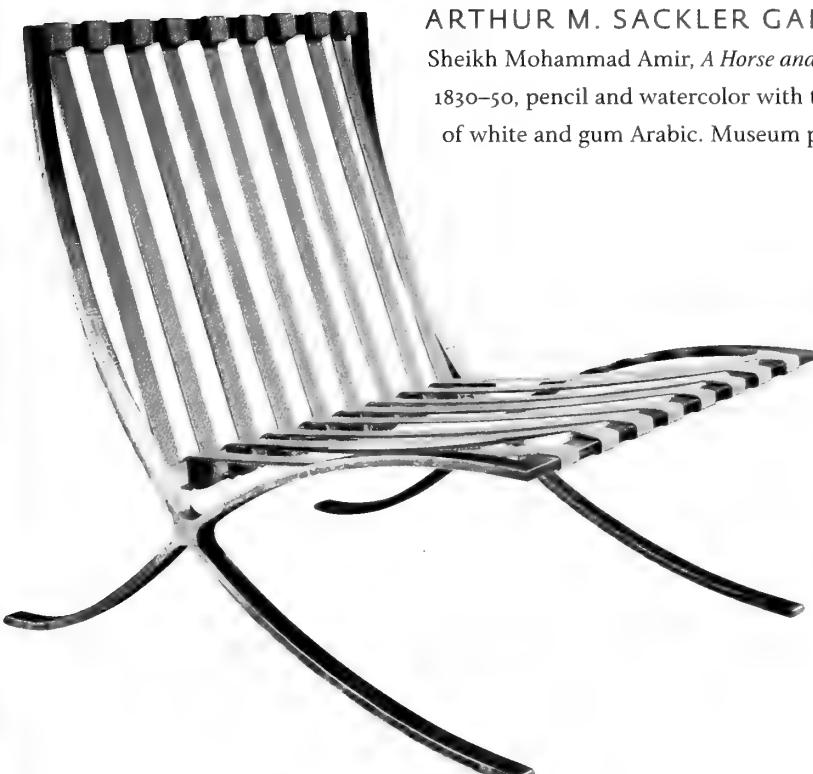
Shang period (1200–1100 B.C.). The Dr. Paul Singer Collection of Chinese Art of the Arthur M. Sackler Gallery, Smithsonian Institution; a joint gift of the Arthur M. Sackler Foundation, Paul Singer, the Arthur M. Sackler Foundation for the Arts, Sciences, and Humanities, and the Children of Arthur M. Sackler

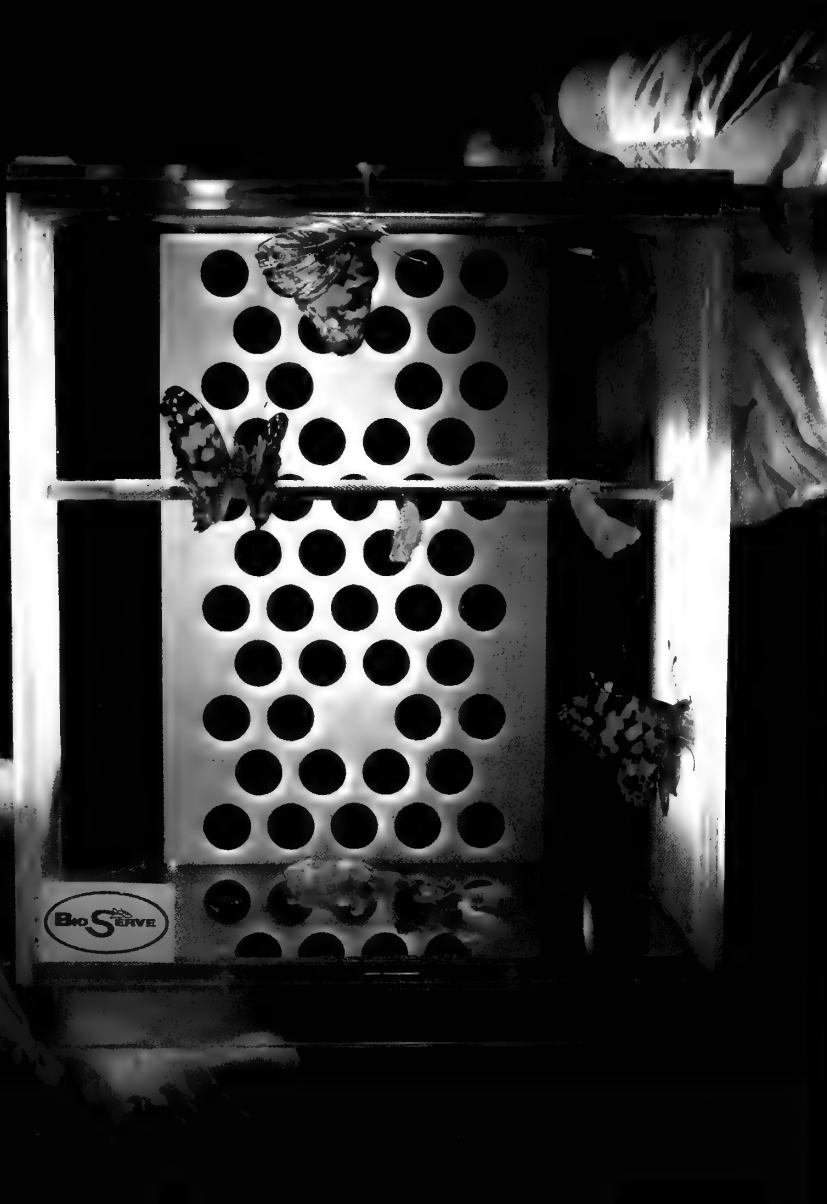
COOPER-HEWITT, NATIONAL DESIGN MUSEUM

Ludwig Mies van der Rohe, Barcelona chair, model no. 90, 1929, Germany, hand-forged steel and hemp. Museum purchase from Smithsonian Institution Collections Acquisition Program; General Acquisitions Endowment; Decorative Arts Association Fund through the gift of Torsten Bröhan; and through the gift of Mr. and Mrs. Samuel A. Dix; Anne McDonnell Ford; Eleanor and Sarah Hewitt; Mrs. John Innes Kane from the estate of and in memory of her sister Mrs. Samuel W. Bridgeham; Mrs. Paul Moore; Neil Sellin; unknown donor; and through bequests of Mrs. John Innes Kane, Ruth Vollmer, and Mary Hayward Weir

Panoramic wallpaper, *Views of Italy*, printed by Joseph Dufour Co., Paris, ca. 1825, block-printed on handmade paper. Museum purchase from Sarah Cooper-Hewitt, Pauline Cooper-Noyes, and General Acquisitions Endowment Funds

Wallpaper sidewall depicting George Washington, United States, ca. 1800, block-printed on hand-





Three butterflies from an experiment flown on the STS-93 Space Shuttle mission in July 1999. Students from the Dougherty County School System in Albany, Georgia, created the experiment and gave the butterflies to the National Air and Space Museum. **RIGHT:** The Freer Gallery of Art acquired this earthenware bowl, painted in cobalt over a clear glaze. It was made in Mesopotamia during the Abbasid dynasty (749–1252).

made paper. Gift of the Museum at the Fashion Institute of Technology

FREER GALLERY OF ART

Earthenware bowl, Abbasid dynasty (749–1252), Mesopotamia. Museum purchase
Giuseppe Castiglione (Lang Shining), *Portrait of the Qianlong Emperor (r. 1736–95) as the Bodhisattva Manjursi*, China, mid-18th century, color on silk. Museum purchase, anonymous donor and museum funds

White Avalokiteshvara, Nepal, 14th century, wood with pigment. Museum purchase, Friends of the Freer and Sackler Galleries and Sigrid and Vinton Cert

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

- Arshile Gorky, *Study for "Nighttime, Enigma, and Nostalgia,"* ca. 1932, pen and brush and ink.
Joseph H. Hirshhorn Purchase Fund
Jim Hodges, *This Way In*, 1999, silk, plastic, and wire with pins. Museum purchase
Jannis Kounellis, *Untitled*, 1980, stone and plaster fragments. Joseph H. Hirshhorn Purchase Fund
Michelangelo Pistoletto, *Venus of the Rags*, 1967, plaster and fabric. Joseph H. Hirshhorn Bequest Fund
Rachel Whiteread, *Untitled (Library)*, 1999, dental plaster, polystyrene, fiberboard, and steel.
Joseph H. Hirshhorn Purchase Fund

NATIONAL AIR AND SPACE MUSEUM

- Three butterflies from the student experiment flown on the STS-93 Space Shuttle mission, July 1999. Gift of the High School/High Tech Program, Dougherty County School System, Albany, Georgia
Nemesis racer, the most successful aircraft in air racing history, built and piloted by Jon Sharp. Gift of Jon and Tricia Sharp

NATIONAL MUSEUM OF AFRICAN ART

- Dogon figure, Mali, 19th–20th century, wood. Gift of Robert and Nancy Nooter
Baga mask, Guinea, early 20th century, wood, pigment, and metal. Gift of Margaret H. Demant in memory of Steven Demant
Mbala maternity figure, Democratic Republic of the Congo, 19th century, wood and pigment. Museum purchase
Alexander "Skunder" Boghossian, *Devil Descending*, 1970, oil and mixed media on canvas. Gift of Basilio F. Ciocci in memory of Raimondo Ciocci and Elvira Maone Ciocci
Gerard Sekoto, *Boy and the Candle*, 1943, oil on canvas. Museum purchase

NATIONAL MUSEUM OF AMERICAN HISTORY

Two fragments from the Star-Spangled Banner, 1813, among the pieces removed from the flag as mementos in the 19th century. Museum purchase

Bill Holman Collection, 1951–99, approximately 430 holograph scores, including compositions and arrangements for Woody Herman, Stan Kenton, Count Basie, the Metropole Orchestra (The Netherlands), and the WDR Big Band (Germany). Gift of Willis Holman

Cased set of Colt Army presentation revolvers, Model 1860. Gift of Mr. Adalbert Ames III

Two Quickie ultralight wheelchairs, a 1980 tennis wheelchair, and a 2000 sports wheelchair. Gift of Marilyn Hamilton

Goya Foods Collection, archival materials and objects documenting the largest Hispanic-owned food company in America. Gift of Goya Foods, Inc.

NATIONAL MUSEUM OF THE AMERICAN INDIAN

Indian Arts and Crafts Board Collection, more than 8,000 works of art created by American Indians, 1937–99. Transfer from U.S. Department of the Interior.

Doug Hyde, *Chief Joseph*, 1995, bronze, edition 9. Gift of Dr. and Mrs. Jerome Harold Kay

Dave McGary, *Chief Washakie (Shoshone)*, 1999, painted bronze. Gift of the Washakie Family

NATIONAL MUSEUM OF NATURAL HISTORY

Robert Walters Collection, 860 modern replicas of Paleoindian stone projectile points, made by 20th-century flint knappers. Department of Anthropology. Gift of Margaret Robbins Walters

Series of plant voucher specimens of plants that have anticancer and anti-AIDS properties, collected in Vietnam by T. N. Ninh. Department of Botany. Transferred from the National Cancer Institute

Collection of Dr. Arthur G. Humes, including invertebrate specimens and library. Department of Invertebrate Zoology. Bequest of Dr. Arthur G. Humes

Orpiment, Twin Creeks mine, Winnemucca,

Humboldt County, Nevada. Department of Mineral Sciences. Gift of Newmont Mining Corporation

Meyer Collection, 2,294 kimberlite and related rock specimens from around the world. Department of Mineral Sciences. Gift of Helen Meyer

Sinhalite, 100.9 carats, faceted, Sri Lanka. Department of Mineral Sciences. Gift of Richard C. Ashley

NATIONAL PORTRAIT GALLERY

Nineteen Indian Peace Medals representing American Presidents, 1793–1884, silver or bronzed copper. Gift of Betty A. and Lloyd Schermer

History of the Indian Tribes, 1837–44, by Thomas L. McKenney and James Hall, three volumes with 250 hand-painted lithographic portraits. Gift of Betty A. and Lloyd Schermer

Wilfred de Glehn, *Lynn Fontanne*, 1912, oil on canvas. Gallery purchase

Marius de Zayas, *Agnes Meyer*, ca. 1912–13, abstract charcoal drawing. Gift of Anne Meyer

Leni Riefenstahl, *Jesse Owens*, 1936, gelatin silver print. Gallery purchase

Edward Weston, *Miguel Covarrubias*, 1926, gelatin silver print. Gallery purchase





In 2000, the National Portrait
Gallery acquired this 1912 portrait
of actress Lynn Fontanne
(1887–1983) by English painter
Wilfred de Glehn (1870–1951).

NATIONAL POSTAL MUSEUM

Presentation album, small die proofs of all revenue stamps produced by Joseph Carpenter and Co., 1860s and 1870s. Gift of W. Curtis Livingston
Album, U.S. Post Office Department blank forms prepared by the Government Printing Office, 1873. Gift of Myron and Judith Kaller
U.S. Postal Money Order salvaged from U.S.S. *Kanawha* following its sinking on April 7, 1943.
Gift of Oscar M. Holm

SMITHSONIAN AMERICAN ART MUSEUM

David Beck, *Movie Palace*, 1990, mixed media construction. Gift of Ken and Judy Siebal and museum purchase through the Luisita L. and Franz H. Denghausen Endowment
Christo, *Package*, 1961, fabric and rope on wood. Museum purchase through the Luisita L. and Franz H. Denghausen Endowment
Joseph Cornell, *Soap Bubble Set*, 1949–50, wood box construction with mixed media. Museum purchase made possible by the American Art Forum

SMITHSONIAN AMERICAN ART MUSEUM, RENWICK GALLERY

Kim Schmahmann, *Bureau of Bureaucracy*, 1993–99, various hardwoods, veneers, marquetry, mother-of-pearl, gold leaf, and brass. Gift of an anonymous donor

SMITHSONIAN INSTITUTION LIBRARIES

Journal des Scavans, 1665–1759, 220 volumes, widely regarded as the first scientific journal published, for the Dibner Library of the History of Science and Technology. Purchase, Smithsonian Libraries' Spencer Baird Society

Louis Sue and Andre Mare, *Architectures*, Paris, 1921. Folio of Art Deco designs by the era's foremost designers, artists, and architects, for the Cooper-Hewitt, National Design Museum Library. Purchase, Smithsonian Institution Libraries Collections Acquisition Fund

Isaac McCoy, *Periodical Account of Baptist Missions with the Indian Territory*, Shawnee Baptist Mission, Kansas, 1837. Provides important historical background in American Indian linguistics. Purchase, private and public funds

SMITHSONIAN ADMINISTRATION

The Smithsonian Institution is the world's largest museum and research complex, with 16 museums, the National Zoo, and a number of research facilities around the world. It was created by an act of Congress in 1846 in accordance with the terms of the will of James Smithson of England, who in 1826 bequeathed his property to the United States of America "to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men." After receiving the property and accepting the trust, Congress vested responsibility for administering the trust in the Smithsonian Board of Regents.

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FRONT COVER: Detail of George Washington's general officer's uniform, 1790s, from the exhibition *The American Presidency: A Glorious Burden* at the National Museum of American History, Behring Center

INSIDE FRONT COVER: Museum staff install Thomas Moran's monumental landscape *Grand Canyon of the Yellowstone*, 1872, in the Renwick Gallery's newly refurbished Grand Salon.



S. DILLON RIPLEY, 87, the eighth Secretary of the Smithsonian Institution and a well-known biologist, ecologist, and authority on the birds of India, died of pneumonia at George Washington University Hospital in Washington, D.C., on March 12, 2001. Mr. Ripley was appointed Secretary of the Smithsonian in February 1964. Upon his retirement on Sept. 18, 1984, he was named Secretary Emeritus. Following his retirement, Mr. Ripley returned full time to the study of ornithology in an office ("birdlab") in the National Museum of Natural History. Under Mr. Ripley's stewardship, the Smithsonian Institution experienced growth and expansion unparalleled in its more than 155-year history. During his tenure, eight new museums, seven new research facilities, and numerous Smithsonian outreach programs were launched. From 1964 to 1984, the number of annual Smithsonian visitors nearly tripled, growing from 10.8 million to more than 30 million.

"S. Dillon Ripley threw the doors of the Smithsonian wide open and made it clear that all Americans were welcome to enter. With his limitless curiosity and vast intellect, he expanded the scope, reach, and impact of this institution in many important ways. To this day, we are still trying to live up to his legacy. He will be sorely missed, but never forgotten. His influence is all around us."

LAWRENCE M. SMALL

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